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HN 292T 5



the 1990s, the number of people in the UK who are employed in the public sector has increased by 1.5 million, from 2.5 million in 1980 to 4 million in 1995. The public sector has become a major employer in the UK, and its growth has been a major factor in the overall growth of the economy.

The public sector has also become a major employer of women. In 1980, women made up 40% of the public sector workforce, and by 1995, this figure had risen to 50%. This increase in the number of women in the public sector has been a major factor in the overall increase in the number of women in the workforce.

The public sector has also become a major employer of people with disabilities. In 1980, people with disabilities made up 1% of the public sector workforce, and by 1995, this figure had risen to 3%. This increase in the number of people with disabilities in the public sector has been a major factor in the overall increase in the number of people with disabilities in the workforce.

The public sector has also become a major employer of people from ethnic minorities. In 1980, people from ethnic minorities made up 1% of the public sector workforce, and by 1995, this figure had risen to 3%. This increase in the number of people from ethnic minorities in the public sector has been a major factor in the overall increase in the number of people from ethnic minorities in the workforce.

The public sector has also become a major employer of people who are over 50 years old. In 1980, people over 50 years old made up 1% of the public sector workforce, and by 1995, this figure had risen to 3%. This increase in the number of people over 50 years old in the public sector has been a major factor in the overall increase in the number of people over 50 years old in the workforce.

The public sector has also become a major employer of people who are under 25 years old. In 1980, people under 25 years old made up 1% of the public sector workforce, and by 1995, this figure had risen to 3%. This increase in the number of people under 25 years old in the public sector has been a major factor in the overall increase in the number of people under 25 years old in the workforce.

The public sector has also become a major employer of people who are over 65 years old. In 1980, people over 65 years old made up 1% of the public sector workforce, and by 1995, this figure had risen to 3%. This increase in the number of people over 65 years old in the public sector has been a major factor in the overall increase in the number of people over 65 years old in the workforce.

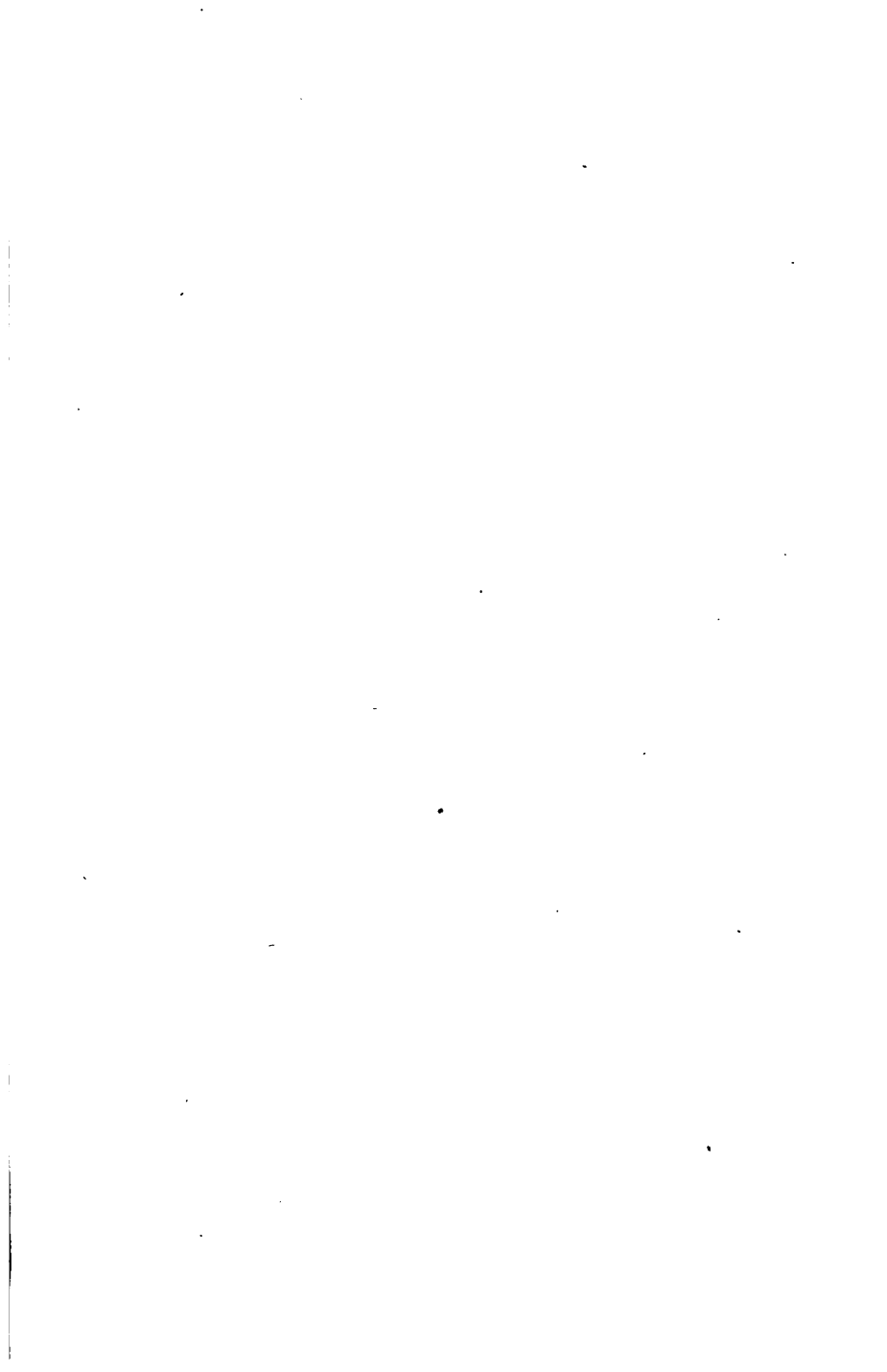
The public sector has also become a major employer of people who are under 18 years old. In 1980, people under 18 years old made up 1% of the public sector workforce, and by 1995, this figure had risen to 3%. This increase in the number of people under 18 years old in the public sector has been a major factor in the overall increase in the number of people under 18 years old in the workforce.

The public sector has also become a major employer of people who are over 75 years old. In 1980, people over 75 years old made up 1% of the public sector workforce, and by 1995, this figure had risen to 3%. This increase in the number of people over 75 years old in the public sector has been a major factor in the overall increase in the number of people over 75 years old in the workforce.

The public sector has also become a major employer of people who are under 15 years old. In 1980, people under 15 years old made up 1% of the public sector workforce, and by 1995, this figure had risen to 3%. This increase in the number of people under 15 years old in the public sector has been a major factor in the overall increase in the number of people under 15 years old in the workforce.

The public sector has also become a major employer of people who are over 85 years old. In 1980, people over 85 years old made up 1% of the public sector workforce, and by 1995, this figure had risen to 3%. This increase in the number of people over 85 years old in the public sector has been a major factor in the overall increase in the number of people over 85 years old in the workforce.











Gill, William Leaning, 1867

PARLOR TABLEAUX

AND

AMATEUR THEATRICALS.

*By
Wm F. Gill.*

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TO

HAMMATT BILLINGS,

AS A TRIBUTE TO

HIS SURPASSING GENIUS AS AN ARTIST,

AND HIS MANY

ESTIMABLE QUALITIES AS A FRIEND,

THIS VOLUME

IS RESPECTFULLY DEDICATED

BY THE AUTHOR.



INTRODUCTION.

THE growing popularity of exhibitions of Tableaux Vivants, the success which almost invariably attends them, and the great desire among the rising generation to participate in this simple and elegant amusement, have induced the author to make a collection of subjects best adapted for such performance, which would include the most novel selections from all sources, and at the same time be so practical in every respect as to admit of their successful representation by the most inexperienced. Tableaux have, for several years, been a favorite entertainment with persons of taste; and the principal attraction of many charitable exhibitions for the benefit of worthy objects have consisted, in numerous instances, of these beautiful pictures, which, produced without any great expense, yet gave the greatest satisfaction to appreciative audiences, and were consid-

ered amply equivalent to the pecuniary consideration offered for the cause. In view of the fact that a vast number of subjects suitable for tableau representation have been furnished by many incidents of that time, the numerous improvements that have been made in the mechanical production of tableaux, and that no publication including these features has been presented to the public during this time, it is hoped that this manual may be found to comprise all that a patient research through all kinds of material could gather, and be the humble means of a thorough gratification of a pure and commendable taste. A programme for an evening's entertainment should consist of from five to ten designs, including varied selections of classical and domestic, serious and comic, tableaux. Music, both vocal and instrumental if possible, should be given between the different representations, to afford time for the necessary preparations, and prevent any delay, which too frequently occurs, and detracts from the interest of the performance by wearying the audience. As it may be desired, by many who are interested in this subject, to possess a *complete* apparatus for producing tableaux, I will give a brief description of machinery and stage-appurtenances used in their representation.

The Stage.—The most approved form of tableau-stage, and of the most recent fashion, consists of five pieces, forming, when placed together, a platform twelve feet long, eight feet wide, and from two and a half to four feet high, according to the length of the hall or room: the longer the room, the higher the stage. The larger and central portion of the platform is of circular form, and about six feet in diameter: the top of this piece is covered with smooth boards, cut out, and rounded on the edges. This part of the section rests upon an iron pivot, which passes through the centre. A frame of thick planks diverging from the centre, six in number, like the spokes of a wheel, supports the top; and small iron wheels, attached to the planks securely, roll upon the floor of this piece, which should also be of boards. A rope wound around the plank frame several times, the end passing through a hole in the stage outside, enables the manager of the tableau to revolve this central platform with any degree of rapidity he may desire; and beautiful effects may be produced by placing the figures upon this platform in a circle, so that a constantly-changing view is presented to the audience, while the machinery producing it is invisible. The other four portions of the stage form the

corners; two of their sides meeting in an angle, while the third is curved, so as to fit on to the central portion. The top of the stage and sides may be painted green, which will render the use of a carpet unnecessary; and the stage will always be ready for use. This form of a stage is, of course, more expensive than one made of boards and joist: but it is at the same time very convenient for carrying from place to place; while it is greatly superior to a stationary stage, in the numerous changes it is capable of producing in moving-pictures. A few instances where it would be *particularly* advantageous are mentioned in the list of tableaux; but it may be applied to a much greater number of those included in this volume. *A stage for a parlor* may be made of boards joined in three or four sections, so as to be put together in a few minutes, forming a platform of the same surface as the one just described, and placed upon four boxes two or three feet in height; or quite a respectable temporary stage may be made by unhinging two closet or any interior doors, removing the knobs, if they have them, and mounting them in the same way upon boxes: of course the doors are not injured, being covered by some carpet, and are strong enough to bear six or eight persons. I have known

one of the most successful exhibitions I ever witnessed given on such a stage as the one just described.

The front of the stage should be covered by a strip of green cambric, tacked on to the boards, and hanging to the floor of the room.

The frame for the scenery used in tableaux, either in a hall or parlor, should be made of four pieces of small joist, mortised at the corners of the stage, and reaching just above the top of the curtain. They should be joined together by four narrow boards two inches thick. A frame for the front of tableaux is frequently made. It consists of three pieces of board, eight inches wide, placed across the top and sides of the opening, and covered with buff wall-paper, with a bordering of gilt paper. The back of the stage should be covered with black or purple cambric curtains, placed close to the wall of the room. There should also be another set of curtains, of the same width, for "vision" scenes.

For the sides of the stage, four frames, of the height of the curtain and two feet wide, made of narrow strips of wood, and covered with black or purple cambric, should be made: these are called *wings*, and are placed so as to hide the light used in illuminating the tableaux, and to close in the sides. In the centre of the

top of the frame of each of these wings a groove two inches wide is made, which fits into the side-pieces of the frame-work at the top, securely holding them in place. Wings may also be made by attaching the cambric to narrow pieces of wood at the top and bottom, and securing them to the frame by a hook. The top of the stage should be closed in by flies, which consist of strips of blue or dark cambric, attached to narrow strips of wood, and placed across the top of the frame in front of the wings. The curtain may be made of green cambric, having a roller of wood at the top and bottom: if small, it can be rolled from one side, like a window-curtain; or it may be raised like a regular stage-curtain, which is provided with a row of rings or leather loops, placed at intervals of a foot along the sticks at the top and bottom, and smaller brass rings placed at the same distance, on the back of the curtain from top to bottom. Cords are run through all these rings, and pass outside over a pulley, drawing the curtain up in folds. Another form is to have two pieces of scenery, painted in imitation of clouds, placed in front of the opening, and running in a groove, so that they can be drawn aside like folding-doors. Of course, there would have to be considerable space on either side to manage this; but the

effect is quite pleasing. A very pretty idea for a small stage is to have the frame made of wide gilt picture-moulding; the curtains being of crimson cambric, arranged so as to *draw* apart. *Costumes* necessary for tableaux can generally be got up by persons of ingenuity with but little trouble. In large cities, where costumes can be hired readily at a small expense, many will doubtless avail themselves of this facility; but in places more remote the ambitious manager must not despair, but must remember that these living pictures depend for their success upon the general effects of light and shade more than upon the quality of the dresses. For instance, in statuary tableaux, justly considered the most beautiful given, the figures are invariably dressed in cotton sheets, no other material approaching this simple costume in its likeness to the original; and there can be no doubt that the most elegant dresses of velvet and gold can, aided by the strong light of the tableaux, be equalled in richness of appearance by costumes manufactured of simple cambric and gilt paper. In this collection there are, however, a great number which will require no dresses or stage properties that cannot be found in any ordinary household: and if it is not desired to erect a stage, or put up a curtain, why, a parlor with folding-

doors will answer all purposes; or the tableaux can be prepared in any ordinary room, and the audience called in when ready for exhibition. Where tableaux are performed in a hall, there will generally be a large space on either side of the stage which will require to be closed in by cambric curtains, sheets, or flags, attached to the frame of the stage, and extending to the wall.

Foot-lights are almost indispensable to a stage of any size; and, where gas cannot be obtained, they may consist of candles or kerosene-lamps, with tin reflectors in front of them. Within the last two years, there has been an important scientific discovery made, which has induced a marked improvement in the mode of illuminating tableaux: this is the magnesium light. A solidified combination of this mineral is so prepared, as to be readily ignited with a common match; and burns with nearly *forty* times the intensity of gas, with a most brilliant white flame. It is put up in the form of short, narrow strips, and in coils of wire; the strips being rather better for stage-purposes, as they do not burn quite as rapidly as the wire. A substance like this, that is ready for use at all times, can be carried in a small compass, and, of such superior quality of illuminating power, is, of

course, a great acquisition. It is in fact, when in use, the only really *necessary* light for tableaux; for by means of a small tin or wooden box, with one side opened, and furnished with slides of glass of different colors, any shade of light may be produced by igniting the magnesium in the box after placing it upon a small piece of tin, and putting in a glass of the desired color. In any of our large cities, the magnesium-lamp may be obtained for any length of time desired by the payment of a small fee. This is quite elaborately arranged for burning the wire, is more convenient than using a box, and costs no more than the strips of wire which would otherwise be consumed. For a single evening's entertainment, where it is desired to have little trouble, the magnesium may be burned on a piece of tin, with a pasteboard behind to throw the light upon the stage. Our readers living out of town can order the magnesium through any prominent chemist or druggist in our large cities. Ordinary kerosene-lamps, placed in large boxes, with tin reflectors, will furnish a good but not very strong light; and half a dozen of these lamps placed on the sides of the stage, with pasteboard placed behind, will do for a small stage.

A hall-stage should have, if possible, in addition to

the foot-lights, a row of similar lights over the top, behind the flies, which are called head-lights, and, for the general order of tableaux, will, with the foot-lights, give sufficient illumination. Colored lights, and lights for vision-scenes, are explained in the latter pages of the book. In describing the subjects given in this collection, it has been almost entirely without reference to scenery, for the reason that it is presumed the majority of readers will prefer their representation as simple as possible; while, on the other hand, when it is desired to produce them with every such accessory as will add to the brilliant effect, the subject will suggest what scenery is most appropriate, and the taste of the manager will need no other direction. The properties used in the pieces (that is, the chairs, tables, or any other article aside from the costumes) will be found mentioned separately in connection with the subjects to which they belong; and no list of necessary articles will be given here, as they will be found quite as readily in their appropriate places. No matter whether the parties are experienced or inexperienced, two or three rehearsals of positions, &c., will be found indispensable for a perfect performance; and any omission of this important element will greatly detract from, if not

totally destroy, every good effect attempted in the representation. The last rehearsal should, if possible, be a dress-rehearsal, the costumes being worn as they will be on the night of performance.

Some one person should assume the direction and responsibility of managing, and should see that every thing is in readiness, and also have an understanding with the announcer of the tableaux outside, so that there will be no flurry or ridiculous mistakes made. His directions should be obeyed by the company *implicitly*; remembering that any loud talk or disorder behind the curtain is magnified to the audience, and destroys the interest by turning their attention from the tableaux.

Appropriate poems may be read by the announcer of the tableaux, or by others, previous to their exhibition, as they pleasantly vary the entertainment, and enable the audience to understand the subject more appreciably. A simple means of directing the working of the tableaux is by three strokes upon a bell: the first, meaning that the gentleman outside is to announce the piece, or read the poem; the second is the signal for the figures to take their positions; and the third, for the rising of the curtain. Each performer should look carefully after his own dresses,

laying them carefully together before the entertainment begins; and the manager must forbid any one's touching another's costume, or, before the evening is over, there will be inextricable confusion, and mortifying delays in the performance. The manager will find it of great assistance if he carefully notes down from time to time the articles he finds he will require, so that, when the time of exhibition arrives, nothing of importance will be forgotten; as, without this precaution, it might be.

It will also be well to place in the dressing-rooms a list of the tableaux, in the order in which they are to be represented, which will prevent unnecessary questions, and enable every one to understand when they are to be called upon the stage. In preparing this collection, it has been the design of the author to render the descriptions so simple and comprehensive as to be readily and successfully followed by all desiring to do so, whether they may have any particular taste for the artistic or not. To *originate* and *produce* fine tableaux undoubtedly requires considerable taste, and some knowledge of art; but there can be no reason why a person with a manual before him, which reduces the art to a mere mechanical study, cannot, profiting by the experience of another, be

equally successful. Being well aware that what was desired in a work of this kind was not words, but simple directions, the author has, in the main text of the book, divested the descriptions of any unnecessary or flowery verbosity; preferring to lay his claim to public favor to the practical utility of the book, rather than to those more entertaining elements which popularize the modern novels of the day. He has been in this way enabled to present a greater number and variety of subjects than the limits of the volume would have otherwise allowed, feeling that this plan would meet more general approbation. While the tableaux are described in such a manner that a precise following of the directions would produce satisfactory results, yet it is not presumed that any other arrangement of them would be objectionable, or that some changes might not be made with advantage. Circumstances may be such, that the directions cannot be followed as described; some figures may not be obtainable, or properties may not be at hand: so that, if nothing more than the titles are accepted in such cases, it will serve one purpose of the manual. To the young manager, the author would commend perseverance. There will be innumerable little difficulties, not thought of at the start, which must be overcome

before the enterprise succeeds; but success is eventually sure to all who do not fear a little hard work, and who possess a due portion of the natural energy of youth. That the public may find in this volume a pleasant companion to many hours of unalloyed pleasure and enjoyable study, and that it may prove the humble means of developing a love of the beautiful and of healthful amusement, is the earnest wish of the author.

NOTE. — The positions are given in the text on the supposition that the performer is on the stage, facing the audience.

PARLOR TABLEAUX.

PARLOR TABLEAUX.

THE MAY QUEEN.

TWELVE YOUNG LADIES.

You must wake and call me early, call me early, mother dear :
To-morrow'll be the happiest day of all the glad New Year ;
Of all the glad New Year, mother, the maddest, merriest day :
For I'm to be Queen o' the May, mother ; I'm to be Queen o' the May.

There's many a black, black eye, they say, but none so bright as mine ;
There's Margaret and Mary, there's Kate and Caroline :
But none so fair as little Alice in all the land, they say ;
So I'm to be Queen o' the May, mother ; I'm to be Queen o' the May.

Little Effie shall go with me to-morrow to the green ;
And you'll be there too, mother, to see me made the Queen :
For the shepherd lads on every side'll come from far away ;
And I'm to be Queen o' the May, mother ; I'm to be Queen o' the May.

The honeysuckle round the porch has woven its wavy bowers,
And by the meadow trenches blow the faint sweet cuckoo-flowers,
And the wild marsh-marigold shines like fire in swamp and hollow gray :
And I'm to be Queen o' the May, mother ; I'm to be Queen o' the May.

All the valley, mother, 'll be fresh and green and still;
And the cowslip and the crowfoot are over all the hill;
And the rivulet in the flowery dale'll merrily glance and play:
For I'm to be Queen o' the May, mother; I'm to be Queen o' the May.

So you must wake and call me early, call me early, mother dear:
To-morrow'll be the happiest time of all the glad New Year;
To-morrow'll be of all the years the maddest, merriest day;
For I'm to be Queen o' the May, mother; for I'm to be Queen o' the May.

TENNYSON.

THIS simple and beautiful tableau is the sequel to the portion of the poem given above, — one of the few which gave his brightest reputation to the Laureate of England. The scene represents a group of young girls gathered in a May-party around the one from among them whom they have selected as their queen. This young lady should be about sixteen years of age, of clear complexion, and straight features. She stands in the centre of the stage, near the front: her head is turned a little towards the right, so as to afford the audience a two-thirds view of the face. She wears a white-muslin dress, with low neck and short sleeves, blue-silk sash, a small bouquet of flowers upon her bosom, a wreath of small white flowers and rosebuds upon her head, and her hair in long curls: her arms are crossed at her waist.

At the foot of the May Queen, nearer the audience, a young lady of about the same age kneels, holding up towards her a bouquet of flowers in her right hand ; while her left rests upon the floor, holding another spray : her face is towards the left, as she kneels, looking upward, presenting a profile-view to the audience. She wears a white skirt, black belt, black velvet or silk bodice trimmed with lace, white-muslin jacket, and hair plainly dressed.

Upon the right side of the May Queen, a girl of about twelve years of age is standing. Her right arm is around the waist of her older companion ; her left holds up a small bouquet towards her : her head leans against the right shoulder of the May Queen, and she looks up towards her with a smiling expression. She wears a pink-muslin dress, or white trimmed with pink, a strand of wax beads around her neck, and a wreath of small flowers in her hair. A young girl, of about the same age as the one just described, stands upon the left of the May Queen, her right arm around her shoulders, her left holding a small basket of flowers. She should be dressed in blue muslin, or white trimmed with purple ; and should stand with her head lying upon the May Queen's shoulder.

Upon the left and right of this group of four just de-

scribed, on the outside, six other young girls, from ten to fourteen years of age, take their positions, kneeling upon the floor, facing each other, with their profiles towards the audience. They carry garlands of artificial flowers, made by fastening paper-roses and other flowers upon a piece of flexible wood or rattan with small wires. They should all be similarly dressed in white muslin, trimmed differently, with flowers in the hair. A long, narrow box should be placed at the centre of the background, and covered with green. Two or three young girls stand upon this box, which should be about two or three feet high, supporting a pole, at the top of which is a large wreath of artificial paper-flowers, attached by means of different colored ribbons to the pole near the top. The young ladies who are in this position should wear, in addition to the white dress and belt, a spray of artificial flowers, extending from the left shoulder to the right hip. The music should be lively, and the tableau illuminated by a bright-blue light.

NEW-YEAR'S EVE.

TWO LADIES.

If you're waking, call me early, call me early, mother dear;
For I would see the sun rise upon the glad New Year :
It is the last New Year that I shall ever see ;
Then you may lay me low i' the mould, and think no more of me.

To-night I saw the sun set. He set, and left behind
The good old year, the dear old time, and all my peace of mind.
And the New Year's coming up, mother ; but I shall never see
The blossom on the black-thorn, the leaf upon the tree.

Last May, we made a crown of flowers ; we had a merry day :
Beneath the hawthorn on the green, they made me Queen o' May ;
And we danced about the May-pole, under the hazel-copse,
Till Charles's Wain came out above the tall white chimney-tops.

There's not a flower on all the hills ; the frost is on the pane :
I only wish to live till the snowdrops come again.
I wish the snow would melt, and the sun come out on high ;
I long to see a flower so the day before I die !

I have been wild and wayward : but you'll forgive me now ;
You'll kiss me, my own mother, upon my cheek and brow.
Nay, nay ! you must not weep, nor let your grief be wild :
You should not fret for me, mother ; you have another child.

Good-night, sweet mother ! Call me before the day is born.
All night I lie awake ; but I fall asleep at morn.
But I would see the sun rise upon the glad New Year :
So, if you're waking, call me, call me early, mother dear.

TENNYSON.

THIS companion-piece to the May Queen is in sad contrast to the bright, joyous character of that beautiful tableau. The scene represents the same young girl who personated the May Queen, lying upon a lounge in the centre of the stage, a victim of disease, and supposed to be at the point of death. She is bolstered up in a sitting position on the lounge. Her head is towards the right, supported upon her right arm, which rests upon the pillow ; the lower limbs are covered with a white counterpane ; and her left hand rests upon her mother's arm. Her face is very pale ; her hair hangs loosely over her shoulders ; and she looks out straight forward with an earnest expression. She wears a loose white dress. The mother sits beside her, holding her left hand, and looking upon her face with an expression of grief. She is seated on the left of her daughter, in front of the lounge, and with the side of her face towards the audience. She wears a black-silk dress, white cap, and handkerchief upon her neck. Music very low. Light dim.

CHARITY AND POVERTY.

THREE LADIES AND TWO BOYS.

THIS tableau owes its principal effect to the contrast between the two great classes of society which obtain in the world,—the rich and the poor; and this fact must be borne in mind in arranging the characters. The persons represented are a wealthy young lady; her young brother, or page; a poor woman between twenty-five and thirty years of age; her son, a young boy; and an old lady, also very poor. The young lady first mentioned stands at the left of the centre of the stage, with a good-sized bundle of clothing in her right hand, held close to her waist, and her left hand extended towards the woman. She should wear a black dress, velvet cape, and hood lined with blue over her head. She should be of light complexion. Her head is turned slightly towards the right, about two-thirds of the face being visible to the audience. The boy, her attendant, stands at her right side, holding a large basket, which he appears to be carrying with difficulty: he looks upwards towards the lady, his face turned away from the audience.

He should be of light complexion, with hair curled, and dressed in wine-colored blouse or tunic, knee-breeches, white stockings, and black-velvet cap. The younger of the ladies, representing the poor woman, kneels in the centre of the stage, holding to her lips with her right hand the hand of the lady, which is extended towards her. She is dressed in a brown-cotton waist without sleeves, and blue-serge skirt. Her hair should be allowed to fall dishevelled over her shoulders. Her face is made up very pale, with dark lines under the eyes and at the corners of the mouth. Her little boy should be but partially dressed: her left arm is held in front of him, as if to prevent him from touching the lady, while he looks toward the audience with a cross expression. The old lady is at the back of the centre of the stage, on the right, kneeling, so that all but her head and shoulders and right arm are concealed from the audience by the woman in front of her. She should be dressed in a long black cloak, cloth hood, and with a cane in her left hand. Her right arm leans upon the woman's left shoulder, and she looks upwards towards the lady with a grateful expression.

A bright light should be thrown upon the figures on the left, the others being left in the shade. Music slow and soft.

THE SHIPWRECKED MOTHER.

ONE LADY AND A YOUNG BOY.

I've listened for the storm to cease,
Through all the night, in vain :
The wind seems only to increase,
And faster falls the rain.
Ah, me !
Just hear the pouring rain !

I shudder at the very thought
That makes my darling dead.
Ye winds, what anguish have ye brought !
What fears for my poor Fred !
Fond heart,
What fears have you for Fred !

.

But now, amid this storm to-night,
Hope sadly dies away ;
Despair creeps where was fond delight ;
And I can only pray.
Great God,
Have mercy when I pray !

With tears I bring my cause to thee :
Great things canst thou perform.

My dearest child is on the sea
In all this dreadful storm.
O God!
Protect him in this storm !

THIS scene represents a mother and child cast upon the shore of a desert island, and exposed to the fury of a violent storm. The mother kneels in the centre of the stage, near the front. Her face is toward the left ; her left arm is passed around the shoulders of the boy, holding him close to her ; her right arm is raised over his head, as if endeavoring to ward off the impending bolt ; and her face is turned upwards with a terrified but imploring expression. She wears a loose white robe with neck cut low, and a black mantle thrown back from her shoulders : her hair is thrown loosely over her shoulders. The boy stands directly in front of the mother : his face is towards the right, his arms clasping his mother around the neck ; while he looks upwards with a terrified expression. He should be about six or eight years of age, and should wear dark trousers, short white shirt open at the neck, and white stockings. Red light should be thrown in flashes upon the figures, or streaks of lightning may be made at the back : there should be the noise of a storm made outside continuously.

WYOMING.

SIX GENTLEMEN.

Scarce had he uttered, when heaven's rage extreme
 Reverberates the bomb's descending star ;
 And sounds that mingled, laugh and shout and scream,
 To freeze the blood in one discordant jar,
 Rung to the peeling thunderbolts of war.
 Whoop after whoop with rack the ear assailed,
 As if unearthly friends had burst their bar ;
 While rapidly the marksman's shot prevailed ;
 And aye, as if for death, some lonely trumpet wailed.

Then looked they to the hills where fire o'erhung
 The bandit groups in one Vesuvian glare ;
 Or swept, far seen, the tower, whose clock, unring,
 Told legible that midnight of despair.
 She faints, she falters not, — the heroic fair, —
 As he the sword and plume in haste arrayed.
 One short embrace, he clasped his dearest care.
 But hark ! what nearer war-drum shakes the glade ?
 Joy, joy ! Columbia's friends are trampling through the shade !

.
 Calm opposite the Christian father rose.

• Pale on his venerable form its rays

Of martyr-light the conflagration throws :

One hand upon his lovely child he lays,
And one the uncovered crowd to silence sways ;
While, though the battle-flash is faster driven,
Unawed, with eye unstartled by the blaze,
He for his bleeding country prays to Heaven, —
Prays that the men of blood may be themselves forgiven.

CAMPBELL.

THE story of the massacre at Wyoming, and Campbell's famous poem illustrating the subject, are too well known to require explanation here. The scene given represents the plains of the village, and the attack by the Indians, previous to the arrival of the United-States troops.

Upon the right of the stage, there should be two or three boxes placed together irregularly, and covered to imitate rocks or green banks. The central figure of the group is an old man, who is in the centre of the stage, kneeling upon his right knee ; his right hand upon his breast, his left hanging at his side ; his head towards the right, inclining downward ; and his face towards the front. A wound should be painted upon his breast ; and his eyes should be closed, as he leans heavily against a young man, who stands behind him, supporting him by either arm.

He wears a striped shirt open in front, knee-breeches, brown stockings, and low shoes, with gray wig. His face is

made up with marks of age, and wears an expression of pain. Behind the old man, and close to him, a young man, from twenty-one to twenty-five years of age, stands. His left arm is around the old man, passing under his arms; his right is raised above his head, grasping a sickle or reaping-hook; his body inclined backwards, as if preparing to strike a blow; while he looks upon the figure of the Indian before him with a fierce expression. He wears a drab coat, light corduroy vest and knee-breeches, blue stockings and buckle-shoes, and a felt hat upon his head. The gentleman representing the Indian chief kneels upon the right of the centre of the stage, with his face and body partially turned from the audience; his right hand grasping a gun, raised to the height of his waist; his left hand holding a hatchet, which lies upon the bank; while he looks towards the centre at the young man, with a malicious expression upon his face. He wears a salmon-colored tunic with crimson skirt, leggins of buckskin trimmed with fur, shoulder-belt trimmed with fur, and head-dress of feathers and beads. His face should be stained copper-color, and he should be of straight features. Another gentleman, also representing an Indian, stands at the right of the stage, near the back. His right hand grasps a gun which rests

upon the stage ; his left a hatchet, which is raised above his head ; and his body inclined back, as if about to hurl the weapon forward. His right leg is extended forward ; his left braced back ; and his face is turned toward the left, looking at the young man who stands in the centre, with an expression of triumph upon his face. He wears a brown tunic and scarlet shirt ; shoulder and waist belt of scarlet, trimmed with beads, and buckskin leggins, and shoes trimmed with fur, and a head-dress of feathers ; his face, also, being stained a copper-color. Upon the left of the stage a young man stands, with his back partially turned to the audience. He is near the front ; his face looking towards the right at the Indian, who stands at the back ; both hands grasping a gun, the right at the trigger, the butt resting against his left shoulder, and the barrel pointed at the Indian. His right foot is advanced towards the centre, and his body bent forward. He wears a brown coat, black knee-breeches and stockings, buckle-shoes, striped shirt, and light felt hat. Between this young man and the centre, another young man is seen lying with his head towards the left, his face turned upward with an expression of pain. His eyes are closed, and his hair thrown back from the forehead, showing a wound upon the temple. His

left limb is bent at the knee, his right extended, and his hands lie naturally at his sides. He wears a black coat, white vest, and shirt thrown open in front, light knee-breeches and buckle-shoes, or black top-boots. He should be of dark complexion, and his face is made up very pale. The hatchets used may be those with steel blades, or made of painted wood; and the Indian chief may carry a long pointed wooden spear in place of a musket. The light should be a bright-red fire thrown from the right. The music should be loud, but solemn, with sounds of guns made outside.

BEATRICE CENCI LED TO PRISON.

NINE LADIES.

THE subject of this picture is the leading to prison of Beatrice Cenci, the beautiful parricide, by the black nuns, her custodians.

The characters are represented by eight ladies, of any complexion, but having, if possible, straight features; and by one young lady of light complexion, straight features, and long hair. The ladies representing the nuns stand in

couples in a line extending diagonally from back to front of the stage, presenting a two-thirds view of their faces to the audience. The couples stand at distances of two or feet three apart, according to the size of the stage ; four of the ladies standing in front, and four behind, the lady personating Beatrice, who has her position in the centre of the stage.

The ladies representing the nuns wear narrow black skirts of alpaca or any plain material, waists of the same, broad white paper-collars round the neck, white handkerchiefs covering the hair, drapery-sleeves to dress, and long black veils thrown over the head, and falling over the shoulders.

They should also have a string of imitation white beads, attached to a wooden cross, fastened to the waist, and a white paper-cross pinned over the chest. The four ladies on the outside carry a candle, lighted, and held up nearly to the height of the shoulder, in the hand nearest to the audience. The ladies on the inside carry candles, held in the same way in the hand nearest the back of the stage : the other hand hangs naturally at the side, or holds the cross and beads. The young lady representing Beatrice stands in the centre of the stage, two-thirds of her face

towards the audience, and her head bent forward, looking down. Her hands are clasped over a cross similar to that worn by the nuns, and her hair should be allowed to fall loosely over her shoulders. She wears a plain white dress, long skirt, drapery-sleeves, tied round the waist with the cord to which the beads are attached. Her face, and that of the nuns, should be quite pale. Music very slow and solemn. A clear white light should be thrown upon the nuns nearest the audience, and on the face of Beatrice.

THE INTERRUPTED DUEL.

FOUR GENTLEMEN AND ONE LADY.

THIS very effective tableau is from one of the great novels of the day, and is so entirely original as to render it acceptable even to the most experienced tableau-manager.

The stage should be covered with pillows, and rolls of clothing placed in different parts, with sheets over the entire stage, to represent a field of snow. Two of the gentlemen, representing the duellists, stand on opposite sides of, and in a line with, the centre of the stage. They stand facing each other, the sides of their faces towards the front, their right

hands extended, each pointing a pistol at the other in the act of firing, and looking at each other with a stern expression. They wear square-cut English suits, with knee-breeches, or modern black dress. The lady stands in the centre of the stage, her face turned a little towards the left, with a proud expression; her body erect; the left hand holding up her habit, and the right arm raised across her breast. She wears a long riding-habit, and black hat with long feather. At the back of the stage stand the other two gentlemen, representing the seconds. One of them stands with his arms folded, looking out upon the group in front: the other stands with his left arm at his side, and his right raised, extending a white handkerchief, — the signal of the firing. They are dressed similarly to the principals, with the addition of hats in keeping with the character of their dress. Music alternately loud and soft.

A red light should be thrown upon the group in the foreground, leaving the others in the shade.

CONSOLATION IN MUSIC.

ONE GENTLEMAN AND ONE LADY.

'Tis Music hath the magic power,
 From opening spring to winter's close,
 To soothe in sorrow's darkest hour
 The heart oppressed by deepest woes.
 Sweet Music! Music hath a magic power!
 Sweet Music! Music hath a magic power!

'Tis Music brings us back again
 Joys we prized in youth's bright days,
 When, listening to the witching strain,
 Time on light wings flew away.

'Tis Music, 'tis Music,
 'Tis Music lends a golden hue
 To life's tide as it glides along :
 Then let us render homage due
 To Music and her sister, Song!
 Sweet Music! Music and her sister, Song!
 Sweet Music! Music and her sister, Song!

RICHARD RYAN.

THIS very fine tableau is from a German subject, representing a lady in affliction, who has come for comfort and support to an old friend, a professor of music, whose magic

tones bring solace to her suffering. At the right of the stage, a parlor-organ, melodeon, piano-forte, or some similar instrument, should be placed, with one end towards the audience. The professor is seated at the instrument, with his face towards the right, his arms raised, and his fingers touching the keys, as if playing. His face is turned, so as to show about two-thirds to the audience. He wears a long black robe reaching to the ground, with drapery-sleeves, black skull-cap, and long white beard. He should be of straight features, with a thoughtful, dignified expression upon his face, and should be seated in a large arm-chair.

The lady should be young, and of handsome features. She is seated upon a low chair or stool, to the left of the professor, with her hands folded upon her lap, and her head inclined backward, leaning against the professor's chair; while her face is turned towards the left, with a quiet but sad expression. She wears a long white muslin robe hanging close to the form, with drapery-sleeves, and a black belt. Her hair should be allowed to fall loosely over her shoulders. There may also be upon the stage a small table at the left, and a portfolio of music leaning against the arm-chair on the right. Music of a mournful character, played very softly.

TAKING THE OATH.

THREE GENTLEMEN AND ONE LADY.

THIS group represents a scene of the late war ; similar incidents of the kind occurring in all of the principal Southern cities upon their occupation by the Union forces.

The ladies of New Orleans were particularly bitter in their feelings, and very overbearing in their treatment of the Union soldiers ; but, when it came to be a question of submission or starvation, many were glad to humbly yield, and take the oath of allegiance with becoming humility.

The scene is supposed to represent the headquarters of the provost-marshal at New Orleans. The characters are a Union officer, a young contraband in attendance, a Southern lady, and her little boy.

A barrel, supposed to contain rations, occupies the centre of the stage ; the officer standing behind, with his left hand raising his cap from his head, his right hand extending a Bible towards the lady, and looking at her with a searching expression.

He should wear either a lieutenant's or captain's uniform, — dark-blue coat, open in front, and blue pants. He should be tall, and of good features, with mustache and imperial.

The lady stands on the left of the stage, with her right hand upon the Bible, her eyes looking down towards the ground, and her head inclined forwards ; while her left hand is held in that of her little boy beside her. She wears a gray travelling-dress, with high neck and long sleeves ; a mantle of the same, or of black silk, upon her shoulders ; and a plain white collar, and knot of ribbon, upon her neck. Her hair is uncovered, and plainly dressed. The little boy should be about eight or ten years of age. He stands beside and very close to his mother, on her left, with one hand holding hers ; while with the other he endeavors to cover his face with her dress, as he peeps shyly out at the officer. He is dressed in light jacket and trousers ; collar, and knot of ribbon, on his neck.

The young contraband stands on the right of the stage, with his elbows resting on the barrel, and his chin supported on his hands : he looks across at the lady with a wondering expression. He is dressed in striped shirt and trousers, waistcoat, and heavy shoes. Music, "Vive l'Amérique !"

THE BELIEVER'S VISION.

FOUR LADIES.

Angels ever bright and fair,
Take, oh ! take me to your care ;
Spread to your own courts my flight,
Clad in robes of virgin white.

AT the back of the stage, a small platform or long box, two or three feet high, should be placed ; the edge nearest the front being about three feet from the background of the stage. A small box, about two feet high, should be placed upon this platform, in the centre. A set of dark curtains should be hung, and looped up at the sides, hanging just in front of this platform. A lounge is placed at the left of the stage, just in front of the platform ; and a small table, upon which is a book opened, a tumbler, and glass vials, just in front of the head of the lounge, upon the left. A young lady, the principal figure in the tableau, lies upon the lounge, with her head towards the left, her face towards the audience, and her hands crossed, and lying upon her lap.

Her eyes are closed as in sleep; and her face wears a peaceful, smiling expression. She wears a long white robe hanging in folds, with loose drapery-sleeves. Her hair is light, and hangs loosely over her shoulders.

Upon the right side of the small platform, at the back of the stage, a young lady representing an angel stands. Her head is bent forward towards the left, and her arms extended with a welcoming gesture towards the sleeping lady, as she looks down upon her with a smiling expression upon her face. She wears a robe of white drapery, with wide flowing sleeves; wings of paper or muslin on wire frames; and her hair flowing loosely over her shoulders. Another young lady stands at the left side of the one just mentioned, with her right hand resting upon her companion's shoulder, her left extended towards the sleeping lady, and looking down upon her with a smiling expression. She is dressed similarly to her companion. The remaining lady stands upon the small box behind, with her face turned upwards; her right hand raised, pointing upwards; her left at her side. She wears white drapery and wings, with a single silver star upon her forehead. The ladies on the platform should be surrounded with blue smoke. Music, some sacred hymn.

THE SOLDIER'S MOTHER.

THREE LADIES, A BOY, AND A YOUNG GIRL.

There comes new light to her dimming eye,
As she opens the fatal scroll
With a dying hope, whose wondrous charm
Holds her back from her nearing goal.
No tear for her darling, who, free from harm,
For his country his life-blood hath shed ;
But her thin lips part as the broken heart
Takes in the record, — “ Dead ! ”

Old friends and true bend kindly down,
And are murmuring soft and low ;
But her dying glance is upon the line
That is sealing a mother's woe.
And the whisper seems like the voice of dreams
When night's first gloom is gone :
*“ Fighting, he fell with his face to the foe,
Cheering his comrades on ! ”*

.

The paper fell from a lifeless hand,
As she goes to her hero's side ;
But a smile is stamped on the rigid lip
In the life of a mother's pride.

For there steals on the air, like a battle-prayer,
To bless her soul's new dawn, —
“ *Fighting, he fell with his face to the foe,
Cheering his comrades on !* ”

THE poem which forms the subject of this tableau is said to have been written in commemoration of a sad incident which actually occurred during the late war. The terrible trials to which anxious parents must have been subjected at that time are beyond description ; and the scene given here is doubtless one of many which occurred at that period. The group consists of a mother, her daughters (one a young lady, the other a child), her young son, and an old lady, a friend of the family. The young lady kneels in the centre of the stage, her face towards the audience, and her arms extended, supporting her mother, who leans heavily against her right shoulder. She wears a blue dress trimmed with white, or a white-muslin, with low neck and short sleeves ; her hair becomingly dressed. Her head is bent downwards, as she looks at her mother with an expression of grief upon her face.

The lady representing the mother should appear about forty or fifty years of age. She lies upon the floor of the stage, near the front ; her right hand held by her little girl

on the right ; her left, by her son. Her eyes are closed ; and she leans back upon her daughter's shoulder with a smile upon her face, which is very pale. She wears a plain black dress, with white collar and wristbands, and gray hair. The son is a boy of about fourteen years of age. He kneels at the left side of his mother, holding her hand in his right, and looking towards her with a sad expression.

He should wear a blue jacket and trousers, and white waistcoat, or any similar modern dress. The little girl should be from six to ten years of age. She kneels at the right of her mother, holding her right hand, and looking up at her face with an inquiring expression. She is of light complexion, and dressed in white muslin, with blue sash.

The old lady friend stands at the right of the stage, with her hands clasped, and looking down towards the mother with an earnest expression. She wears a drab-colored dress, white neckerchief, and white cap. The light upon the tableau is thrown from the left. Music of a very solemn character.

THE SEA OF ICE.

ONE FEMALE FIGURE.

THIS is a very impressive tableau, and may be produced without any expensive accessories whatever. The scene is from the well-known play of "The Sea of Ice," and represents the incident from which the drama takes its name.

A vessel, on board of which is a wealthy Spanish gentleman, is, at the instigation of one of the mutinous officers, seized by the crew. The ship afterwards drifts from its course, and goes to pieces on the icebergs; all the crew and passengers being lost, except a young girl, the child of the Spanish gentleman. The stage should be covered with large boxes irregularly arranged, and covered with white-cotton sheets to represent blocks of ice.

In the centre of the stage, a box higher than the others is placed, upon which the young girl, who should be about eight years of age, kneels, with her hands clasped, her face turned upward with an appealing expression. She is of light complexion, with hair in curls, and dressed in white muslin trimmed with blue, which, though inappropriate to

the time and place, is represented to have been worn there.

A strip of paper or canvas may be passed across the stage, near the front, to represent water ; though this is not indispensable. A blue light should be thrown so as to fall upon the face of the young girl. Music should represent the roaring of water.

THE FIRST APPEAL.

ONE LADY AND ONE GENTLEMAN.

THE figures personating the characters in this tableau should be dressed in the style of the last century.

Two bouquets or flower-pots, containing shrubs, may be placed on both sides of the stage, as the place represented is a garden, and a chair some distance back to the right of the centre.

The lady should be seated in this chair, looking towards the left, with a little more than one-half of her face towards the audience. She is listening to the young man with attention, and looking down towards her work, which she

holds in her left hand, her needle in her right, with which she is just taking a stitch.

She should be dressed in a blue skirt, over which is a quilted skirt of some scarlet-colored material, looped up; and she also wears a long white-flowered jacket, with full short sleeves, and low neck. The young man is dressed in blue knee-breeches, striped stockings, and pumps with buckles, a blue cut-away coat, and white-satin vest. With his right hand he is nervously fingering a waistcoat-button, while in his left he holds a flower. His right leg is crossed over his left as he stands against the left wing of the stage, looking down earnestly at the lady. To complete her costume, the lady should wear a small cap, and a rose in her hair, which should be combed back in puffs. Music lively.

THE IMAGE OF MAMMA.

A LADY AND A YOUNG GIRL.

THIS tableau brings into requisition a large mirror, which should be placed to the left of the centre of the stage, supported so as to be visible to the audience.

The characters are a little girl and her mother. The mother should be kneeling on her left knee, with the child supported against her right. Her right arm should be around the child, holding her right hand up in front of the glass ; while her left hand is extended, pointing to the glass. Her head is inclined towards that of the child, and her face wears a smiling expression. She should be dressed in a rich silk dress, with low neck and sleeves. The child stands looking into the glass, with a smile on her face. She is simply dressed in a white muslin. Music lively.

THE MOUNTAINEER.

ONE YOUNG BOY AND ONE LADY.

THIS is a very simple picture, and may be readily produced wherever a young child of four or five years of age may be made available. On the right of the picture, there should be a piece of scenery, or two or three boxes covered with baize, in imitation of a sloping bank. The female figure stands in the centre of the stage, looking towards the right, the side of her face to the audience. She holds in her right hand a straight branch of a tree, resting that and

her right foot on the bank. Her left hand encircles the child behind, who clings to her shoulders ; so that his chin is at the height of her left shoulder, his head visible to the audience. She wears a short dress of drab serge, with low neck and short sleeves, with a blue jacket extending below the waist. Her hair is plainly dressed, and on her head she wears a handkerchief. The child is dressed in a tunic, reaching to the knees (his legs being bare), with a small cloth-cap, without visor, on his head. He looks directly forward towards the audience, with a smile on his face. The stage should not be very light ; and, outside, the sound of thunder and of falling rain will add to the effect. Music loud.

THE WELCOME SHELTER.

ONE GENTLEMAN AND ONE LADY.

THIS tableau represents a couple caught in a shower sitting on a wooden bench. The lady is dressed in a silk skirt raised from the ground, with a velvet mantilla and lace bonnet. She holds in her right hand her parasol, slightly raised ; while in her left hand she holds her skirt. Her face is turned toward the left, with an amused expres-

sion. The gentleman holds in his right hand his umbrella, opened, leaning forward towards her as if offering its use. His face and upper half of his body should be concealed by the umbrella ; and he should be seated so close to the lady as to touch her right arm as he offers the shelter. Sounds of falling rain may be made outside, and the music should be very lively.

DANTE AND BEATRICE.

ONE GENTLEMAN AND ONE LADY.

“Speak ! speak unto thy lady, that she quench
Thy thirst with drops of sweetness.” Yet black awe
Which loads it o’er me, even at the sound
Of Beatrice’s name, did bow me down,
As one in slumber held. Not long that mood
Beatrice suffered : she, with such a smile
As might have made one blest amid the flames,
Beaming upon me, thus her words began :
“Thou in thy thoughts art pondering, as I deem,
(And what I deem is truth,) how just revenge
Could be with justice punished : from which doubt
I soon will free thee, so thou mark my words ;
For they of weighty matter shall possess thee.”

PARADISE, canto vii.

THIS tableau is from the celebrated picture of this subject, which is doubtless familiar to many as a very beautiful work of art.

The character of Dante should be personated by a gentleman with long, straight features, without beard or whiskers. His face should be made up so as to appear forty-five or fifty years of age, with heavy black lines under the eyes, and other marks of age. His dress is a long black domino, with drapery-sleeves, a tight-fitting sleeve underneath, and a black hood, closely fitting round the head and face, coming down on the forehead so as to hide the hair entirely. He should stand at the right, looking up at Beatrice, with his left hand on his breast, his right hand and forefinger raised, as if asking some question ; while he looks at her with an earnest expression.

Beatrice should stand somewhat nearer the front of the stage than Dante, on a long box, hidden from the front by pasteboard painted in imitation of the clouds. She should be dressed in a plain, long robe of white drapery, trailing behind, with long, wide sleeves, and cut so as to show about half the neck. Her hair is combed back quite low, covering the ears ; and she wears on her head a wreath of laurel or ivy, and a long veil falling behind. Her left arm

and hand hang naturally at her side, while her right is raised to her bosom. Her face is turned a little towards the right, and she looks upwards with a hopeful expression. The young lady personating Beatrice should be tall, with straight features, and of light complexion. A bright light should be thrown upon Beatrice, and blue smoke should be made around her for clouds. Music very soft.

THE CROWN OF GLORY.

FIVE LADIES.

Vital spark of heavenly flame,
Quit, oh ! quit, this mortal frame !
Trembling, hoping, lingering, flying, —
Oh the pain, the bliss, of dying !
Cease, fond Nature, cease thy strife,
And let me languish into life.

Hark ! they whisper ; angels say,
“ Sister-spirit, come away ! ”
What is this absorbs me quite, —
Steals my senses, shuts my sight,
Drowns my spirits, draws my breath ?
Tell me, my soul ! can this be death ?

The world recedes, — it disappears !
Heaven opens on my eyes ; my ears
With sounds seraphic ring.

Lend, lend your wings! I mount! I fly!
O Grave! where is thy victory?
O Death! where is thy sting?

ALEXANDER POPE.

THE original picture from which this tableau is taken is a very celebrated painting belonging to one of the London galleries. On the left of the stage, about three feet from the back, a lounge, or couch, is placed, covered with some rich crimson material.

The principal lady of the group is discovered extended upon the lounge, her head towards the left of the stage, her face turned upwards, with eyes closed, as in sleep, and with a smile upon her face. She is dressed in a Spanish costume, — elegant white-satin dress, crimson jacket, and long white-lace veil passing around her head and face, and hanging over her shoulders. Her right hand lies upon her breast; her left is extended on the couch beside her. Upon the right of the stage, the attendant of the lady is seated rather nearer the front. A book, opened, rests upon her lap, which she holds in her hands; her head slightly inclined downwards, as if reading; her face being towards the left.

She should be of dark complexion, and costumed in a

black-silk dress, black coronet, and long black-lace veil hanging from her head over her shoulders. At the back of the stage, in the rear of the lounge, a long box should be placed as an additional stage for the remaining figures, and covered with green or some dark-colored material. This stage is partially separated from the front by curtains drawn aside sufficiently to exhibit a good view of the figures from the front. Two of the ladies stand near the front of this small stage, holding forward, above the lady upon the couch, a wreath of laurel, or a crown made of silver-paper: each has an arm around the other's waist, while the other hand is extended with the crown. They should stand with their faces toward the left, bending over and looking down upon the lady below. They are dressed in simple robes of white, with drapery-sleeves reaching to the elbow, and the hair falling behind in curls. They may also have artificial wings of white muslin or paper over a wire frame. The remaining lady stands behind the two just described, elevated about a foot higher from the level of the stage. Her left hand is at her side; her right raised above her head, and pointing upwards; her face is also turned upwards. She wears a full robe of white drapery, hanging in folds, and a circlet, or crown, upon her head. A bright-blue light should

be thrown upon the sleeping lady and the angels, and the latter surrounded with blue smoke. Music, some sacred hymn.

SCREEN-SCENE FROM THE SCHOOL FOR SCANDAL.

THREE GENTLEMEN AND ONE LADY.

Sir Peter. Harkee, have you a mind to have a good laugh at Joseph?

Charles Surface. I should like it of all things.

Sir P. Then i' faith we will. I'll be quits with him for discovering me. He had a lady with him when I called. (*Whispers.*)

Charles S. What, Joseph? You jest.

Sir P. Hush! A little French milliner; and, the best of the jest is, she's in the room now.

Charles S. The devil she is!

Sir P. Hush! I tell you. (*Points at screen.*)

Charles S. Behind the screen! S'life! let us unveil!

Sir P. No, no! he's coming: you sha'n't indeed!

Charles S. Oh, egad! we'll have a peep at the little French milliner. (*Endeavoring to get towards the screen, Sir PETER preventing.*)

Sir P. Not for the world! Joseph will never forgive me.

Charles S. I'll stand by you.

Sir P. Odds! here he is. (*JOSEPH SURFACE enters as CHARLES throws down the screen.*)

Charles S. Lady Teazle, by all that's wonderful!

Sir P. Lady Teazle, by all that's damnable!

THE selection from the well-known comedy of "The School for Scandal," given above, explains very well the scene of the tableau.

The characters are discovered in the positions which they assume, when the screen is thrown down. Sir Peter Teazle is at the right of the stage, near the front; his hands are at his sides; his head bent down, as he looks toward Joseph with a sad, reproachful expression.

He is dressed in a dark or salmon-colored coat and breeches, white-satin vest, silk stockings, shoes with buckles, lace ruffles, and white wig. Lady Teazle stands at the right of the centre of the stage, some distance back. Her right hand is raised to her lips, and she looks down with a mortified expression. A large dressing-screen is thrown down at her feet.

She is dressed in an elegant gauze dress, embroidered with flowers; white-satin petticoat and bodice; and plume of feathers in her hair, which is rolled back from the forehead.

Charles Surface is on the left of Lady Teazle, nearer the centre of the stage. His right hand is extended towards the lady; and he looks at Sir Peter with an amused, surprised expression. He should be rather jauntily dressed in

a green coat, white waistcoat, light breeches, dress-shoes, and white-silk stockings.

Joseph Surface is opposite to Sir Peter Teazle, on the left of the stage, near the front. His head is towards the right, his hands clasped in front of him; and he looks toward Sir Peter with an expression of shame upon his face. His dress is a dark coat, black-velvet waistcoat, black-satin breeches, stockings and pumps.

The room should be handsomely furnished with modern furniture,—a small table and chair on the left; and a small sofa, or *tête-à-tête*, at the back. The character of Charles Surface should be represented by a young man, whose general make-up is careless and bold-looking. Joseph Surface should be older, and made up in rather more sombre style. As it would be difficult to find any music particularly appropriate to such a scene, the usual accompaniment may be omitted in this tableau.

THE DUEL IN THE SNOW.

FOUR GENTLEMEN AND ONE LADY.

"I sometimes call myself Justice."

ANGEL OF THE MIDNIGHT, act iv.

THIS scene is from the popular melo-drama, "The Angel of the Midnight," which is probably familiar to many city readers, and forms a strikingly original and effective tableau. On the rising of the curtain, a large handful of small pieces of white paper, to represent snow-flakes, should be thrown into the air above the stage, and renewed, if necessary, during the continuance of the tableau. The stage should be covered with white cotton sheets or cloth; with small evergreens in the background, if convenient. An irregular piece of wood covered with white occupies the centre of the stage. The lady should stand in the centre of the stage, with a staff in her left hand, held close to her body, and her right hand raised above her head, pointing upwards; her face turned upwards with an earnest expression. She is dressed in a loose slate-colored dress, with

drapery-sleeves, and a hood of the same thrown back upon her shoulders. She should be tall, of dark complexion, and straight features.

The gentleman known as Capt. Satan in the play stands at the right of the stage, near the front. The characters in the piece are supposed to have just come from a masquerade, where the challenge was given ; and he still wears his "Mephistopheles" dress, which consists of red shirt, trunks slashed with black, black cape fastened to the shoulders, red stockings, black shoes, long black wig, black mustache and imperial, with eyebrows made up to correspond. He has just received a fatal wound ; and his right hand, holding his sword, is lowered to the hip, and his left hand placed over his breast. His head is inclined backwards upon the shoulder of the gentleman who supports him : his face still wears an expression of malice and disappointment. His adversary stands at the left of the stage, near the front : his left hand is extended behind him, in the position of "guard ;" his right extended, holding his sword a little lowered from the level of his antagonist's breast. His face wears a determined expression as he looks towards his opponent.

His costume is a black-velvet cut-away coat, with jet

buttons, waistcoat of the same, velvet breeches, black-silk stockings, and buckle shoes. The second of Capt. Satan stands directly behind him, his right arm under the captain's right, his left supporting the captain's left arm. He stands looking down upon him, with an expression of alarm upon his face. He wears an evening-dress of black cloth, and tall silk-hat. The other second is on the left, behind his principal, at some little distance, and nearer the rear of the stage. His left foot is placed at about two feet in front of the right, as if advancing; and his head stretched forward as he looks toward the duellist with an anxious expression. He is dressed similarly to the opposite second, with an evening-dress of black cloth, modern, and tall silk-hat. The manager outside should take care that the imitation-snow is kept falling, and should provide himself with a sufficient quantity of small pieces of white paper a quarter of an inch square for the purpose. A bright white light should be thrown upon the figures.

Music, "Prayer from *Der Freischütz*," or other similar piece, very softly played.

THE TWO BRIDES.

TWO LADIES.

Worn with fasting and with vigil,
And with centuries of prayers ;
With a thousand tasks of penance,
And the living death of years ;
With half-hearted *Aves* weary ;
Weary with the callous psalm ;
Weary with the listless *Credo*,
And the strain of outward calm ;

Sleep, by evil spirit troubled,
Fleeing at the matin-bell ;
Tears that start to eyes scarce waking ;
Sighs that will not quit her cell :
• So the long-drawn days have opened
Of the lonely, loveless life
Of a bride, — the bride of Heaven, —
A living bride, but never wife.

.

So she leaves her round of duties,
Brings what show of joy she may,
To infold her blushing sister
In her arms this bridal day :

And she trembles as she greets her
With what loving words she can ;
Trying to trust in God and mercy,
Yet she disbelieves in man.

A SISTER OF CHARITY, who for years has excluded herself from the world from some bitter disappointment in youth, emerges from her retirement on the occasion of her sister's wedding-day, and is present with the young bride for the first time since the younger sister's childhood. The young bride of twenty, with her bright future before her, and the woman of forty, who knows no further joys in life, and to whom this scene recalls sad recollections of the past, form a striking contrast. The young bride stands at the right of the centre of the stage, her hands clasped upon her bosom, and looking out towards the right with a pleased, hopeful expression. She is dressed in white, with a wreath of orange-blossoms, and a veil hanging almost to the ground. Her companion is dressed in a robe of black serge with drapery-sleeves, a tight-fitting white cap, white band round the chin, and broad white collar. Her arms are around her sister's neck, her face careworn ; and she looks toward the right with a sad and painful expression. A soft white light should be thrown from right. Music, some sacred hymn.

THE WOUNDED SCOUT.

TWO GENTLEMEN.

As loftier rise the ocean's heaving crests
 Ere they sink, tempest-driven, on the strand ;
 So do these hearts and freedom-beating breasts,
 Sublimed by suffering, fall upon our land.

Wounded ! — O sweet-lipped word ! for on the page
 Of this strange history, all these scars shall be
 The hieroglyphics of a valiant age,
 Deep writ in Freedom's blood and mystery.

.

Then deem them not as lost, those bitter days ;
 Nor those which yet in anguish must be spent
 Far from loved skies and home's peace-moving ways :
 For these are not the lovers you lament.

.

It is the glory that your country bore
 Which you would rescue from a living grave ;
 It is the unity that once she wore
 Which your true hearts are yearning still to save.

REBELLION RECORD.

THIS is one of many scenes of the kind that doubtless occurred during the late war, and represents a Union soldier, badly wounded, supported by a faithful negro refugee, who has fallen in with him, barely in time to rescue him from death. The soldier stands a little to the right of the centre of the stage, his head leaning against his companion's shoulder, his left arm supported by the negro, and his right arm hanging at his side. The right sleeve of the soldier's coat should be ripped up; the seam showing the bare arm, round which a bandage is tied at the elbow, and a small branch of a tree twisted through the bandage, with one end fastened to his belt.

He should be dressed in the Union uniform, — dark-blue coat, and light-blue trousers. His head is bare; and his face wears an expression of anguish, as, with his eyes partly closed, he leans against the negro. The gentleman personating the negro should be rather tall, and of stout frame: his face, neck, and arms should be properly blacked; and he should stand with his right arm round the soldier, his left arm raising the left arm of the soldier. His face is looking towards the right with a watchful expression.

He is dressed in a torn, striped shirt, and short trousers, also torn. Flashes of red light should be thrown from the

right upon the figures, leaving the stage very dark at intervals. Music alternately loud and soft.

THE LION IN LOVE.

ONE LADY AND GENTLEMAN.

Ah ! love was never yet without
The pang, the agony, the doubt,
Which rends my heart with ceaseless sigh,
While day and night roll darkling by.

Without one friend to hear my woe,
I faint, I die, beneath the blow :
That love had arrows, well I knew ;
Alas ! I find them poisoned too.

In flattering dreams, I deemed thee mine ;
Now hope, and he who hoped, decline :
Like melting wax or withering flower,
I feel my passion and thy power.

My light of life, ah ! tell me why
That pouting lip and altered eye :
My bird of love, my beauteous mate !
And art thou changed ? and canst thou hate ?

BYRON.

THIS is a little domestic tableau, and represents an old British-army officer, who, yielding to the tender passion, has become the devoted admirer of a young French lady, who heartily enjoys his awkward but well-meant endeavors to show her attention. A sofa, or *tête-à-tête*, should be placed in the centre of the stage, upon which the couple are seated, the lady being at the right. Her right arm is upon the arm of the sofa, while her left is slightly raised and extended, holding a small lace handkerchief; her head is inclined forward, looking at her companion with an amused expression. She wears a black-velvet basque with drapery-sleeves, and under-sleeves of lace, lace collar, and crimson-silk skirt; or a handsome evening dress. Her hair should be dressed in the French style, with puffs at the side, and back comb.

The old officer should be seated on the left of the sofa, his left hand holding a needle up before him, which he is vainly endeavoring to thread with his right: his features are wrinkled with a frown, as he looks at the needle with an anxious expression. He wears a red cut-away coat with gilt buttons and epaulets, trousers of white or buff material, and a gray wig, with side-whiskers and mustache. His sword and hat are lying upon the floor at his feet. The

stage may have a small table with flowers on each side, or ornamental chairs. Music, some lively waltz.

ANGELS OF BUENA VISTA.

FOUR GENTLEMEN AND THREE LADIES.

Close beside her, faintly moaning, fair and young, a soldier lay,
Torn with shot, and pierced with lances, bleeding slow his life away;
But, as tenderly before him the lorn Ximena knelt,
She saw the Northern eagle shining on his pistol-belt.

With a stifled cry of horror, straight she turned away her head;
With a sad and bitter feeling looked she back upon her dead:
But she heard the youth's low moaning and his struggling breath of
 pain,
And she raised the cooling water to his parching lips again.

Whispered low the dying soldier, pressed her hand, and faintly smiled.
Was that pitying face his mother's? did she watch beside her child?
All his stranger words with meaning her woman's heart supplied.
With her kiss upon his forehead, "Mother!" murmured he, and died.

.

But the noble Mexic women still their holy task pursued
Through that long dark night of sorrow, worn and faint, and lacking
 food:

Over weak and suffering brother with a tender care they hung,
And the dying foeman blessed them in a strange and Northern tongue.

.

Not wholly lost, O Father! is this evil world of ours :
Upwards from its dust and ashes spring afresh the Eden-flowers ;
From its smoking hell of battle, love and pity send their prayer ;
And still thy white-winged angels hover dimly in the air.

WHITTIER.

THIS tableau, from the famous poem of the above title, represents a scene upon the battle-field of Buena Vista, in many respects the hardest-fought battle of the Mexican War of 1845 and 1848. It furnishes a subject strikingly beautiful for the purpose of a tableau, and may be produced with but little preparation and expense.

The foreground of the picture, in the centre, is occupied by two figures, — a lady and gentleman, — in the position described in the second stanza of the poem quoted above.

A soldier of the United-States army is discovered lying upon the floor, his head towards the right of the stage, and the upper portion of his body raised from the floor by the lady beside him. He is dressed in the dark-blue coat and trousers worn at that time ; his head is bare ; and the mark of a wound is painted upon his forehead, his face being very pale.

His right hand rests upon the floor, partially supporting his body ; while his left is raised towards the lady, as if en-

deavoring to grasp her hand. He gazes upwards at the lady, with a faint smile upon his face.

The lady kneels at his left side, with her right arm thrown around his neck, and raising him, while her left holds a cup of water towards his lips ; and she looks at him with a sad but tender expression on her face. She should be of dark complexion, and her hair should be allowed to fall over her shoulders. Her costume is a dress of white silk or satin, black-velvet bodice, and a long cloak, or robe, with drapery-sleeves, of crimson or black colored material, thrown open in front, with a long black veil upon her head, hanging over her shoulders. On the left of the stage, one of the other ladies is kneeling, looking down at a Mexican soldier, whose head is in her lap : her right hand is laid upon his head, while her left holds a small cross before him. She should be dressed in a costume of scarlet or crimson colored dress, with black bodice, long black robe, or cloak, with drapery-sleeves, thrown open in front, and a gilt coronet upon her head, with veil falling behind. The soldier lies with his head upon her lap, his eyes closed, and his feet towards the centre of the stage. His face should be very pale ; and he should wear a uniform of dark trousers and green jacket, open in front : his arms should be allowed

to fall naturally at his side. Upon the right of the stage, a soldier in the United-States uniform is lying, with his head towards the right, his face towards the audience; his right arm extended under his head towards the right, while his left arm hangs naturally by his side. The mark of a sabre-wound is made upon his temple, and his eyes are closed. A lady kneels beside him, a little farther towards the back of the stage, with her hands clasped, as if offering a prayer. She wears a dress of blue silk, dark bodice, and white robe, with drapery-sleeves reaching to the elbow. Her hair is dressed in the Spanish style, with a large comb behind, a coronet of silver or pearl beads, and a long veil hanging over her shoulders.

The remaining figure of the group is a gentleman, dressed in a uniform of dark-green jacket and trousers, lying in the centre of the stage, in the rear of the couple in the foreground. His face is very pale, and his hands are crossed upon his breast. His eyes are closed, and his felt hat, with plume, is laid beside him. A white light should be thrown from the right upon the figures, changing to a brilliant red flame.

Music alternately loud and soft, ending in some sacred hymn.

MIGNON ET SON PÈRE.

ONE GENTLEMAN AND A YOUNG GIRL.

THIS tableau is from an old engraving, and represents an old bard and his grandchild in a picturesque attitude. The old man is on the left hand of the picture, and near the front. He is dressed in a loose monk's robe of black or brown serge, with the hood thrown back on his shoulders. He kneels upon his right knee; while his right arm is carried across his body, and rests upon his left knee, which is slightly raised from the floor. His left hand rests upon an old-fashioned harp beside him; while, with a fixed, melancholy air, he gazes forward. He should have a full, pointed, white beard and mustache and wig, to match with a bald front.

Mignon's costume is a plain white-cotton waist, with low neck and drapery-sleeves, showing her arms bare to the elbow. Her skirt is a plain gray serge, with a small scarf for girdle, reaching a trifle below the knees, showing her feet, which are without shoes. The hair should be combed

plainly back from her face, and allowed to hang down on her shoulders. Mignon is standing to the right of the old man, looking wistfully at him, with her chin supported upon her left hand, the elbow of which rests upon the back of her right hand, as it lies upon her left hip. This position will, of course, present a two-thirds view of her face to the audience. A bright white light should be thrown upon the female figure, leaving the old man entirely in the shade. Music very slow and soft.

THE REPRIMAND.

SIX OR EIGHT LADIES.

THE scene of this tableau is laid in a charity-school, and may bring into service any number of young girls from six to fourteen years of age.

A lady, personating a Sister of Charity, should be seated on the right of the stage, facing the audience, looking towards the left. In her left hand she holds that of one of the little girls, who stands before her; while her right arm is raised, her finger extended, as if admonishing the young

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girl. She should be dressed in plain black, with very broad white collar, and cap, or hood, also white. The little girl should be dressed in a brown or blue dress, with long calico pinafore. She should stand to the left of the lady, with one finger in her mouth, and looking down towards the ground, as if ashamed.

One of the girls should be seated in the right corner of the stage, nearest the audience, with her back towards the audience, looking intently at the lady and young girl. The remaining girls should be seated on low benches, at the rear of the stage. Music lively.

THE REWARD OF MERIT.

A LADY AND SIX OR MORE YOUNG GIRLS.

THIS is a companion-picture to "The Reprimand," and brings into service the same characters. The lady personating the Sister of Charity stands in the centre of the stage. She should carry in her hands pictures and cards for rewards. The children should be ranged around her, — some in groups of two or three, — pointing at and showing each other their rewards; while five or six press around her,

holding out their hands for the pictures, which she holds towards them. At the back of the stage, seated in rather a high chair, one of the children is seated, with a fool's cap on her head, holding a book to her face, as if ashamed. The other children should all wear a joyous expression. If it is not practicable for the children all to be dressed uniformly, they may have aprons alike; but there should be no mixture of white muslins and brown calicoes, silks and gingham, as the subject forbids the introduction of nice dresses. Music lively.

THE SUCCESSFUL PICTURE.

ONE GENTLEMAN AND TWO LADIES.

THIS tableau is a natural fireside group of three figures, — an artist, his sitter, and her mother. At the left-hand corner of the stage, back, is placed a large arm-chair, in which is seated the mother, looking admiringly upon the picture which stands upon the floor, in front of her, resting upon the back of a Gothic chair, and the back of the picture-frame being thus turned towards the audience. The mother is attired in a plain black dress, with a white-lace cap upon

her head, which is inclined forward as she looks at the picture with a pleased expression, and her right hand raised from her lap, as if speaking praises of the portrait. A pair of spectacles completes her costume. The artist stands directly behind the arm-chair, his right arm resting upon the top, his left arm bent, with the hand upon his left hip holding his hat. His legs are crossed naturally, as he stands looking over the old lady at his picture with a satisfied air. His dress should be a plain black, or of some dark cloth. The young lady, who is supposed to have been sitting for the picture, is half kneeling upon the ground, partially supported by her right hand, which rests upon the floor. She is close to her mother's left side, her head about the height of her mother's shoulder from the floor; her right hand lies naturally upon the folds of her dress; her hair is tastefully dressed; and she looks upon the picture, as if tracing a resemblance. She should be dressed in a bright pink or blue silk, a white lace waist, with long sleeves, and a bodice of dark velvet or silk.

There may be some small articles of furniture introduced, and a picture or two may be hung at the background.

A soft white light may be thrown from the right on the faces of all the figures. Music lively.

RAPHAEL'S CHERUBS.

TWO YOUNG BOYS.

THIS tableau, one of the most beautiful of the collection, will call into service two young boys of from six to ten years of age, with round features and curling hair. They should be dressed in a tight-fitting garment of flesh-colored material, so as to show the natural shape of the upper part of the body. They should be provided with small imitation cherub-wings of gauze or paper, fastened to the shoulders. A narrow board, on supports two or three feet high, should extend across the stage, at the back, the top of it covered with blue cambric, or paper of the same color; the supports being concealed by cloth or cambric, tacked on the board, and extending across, or by a piece of scenery in imitation of clouds.

The boys representing the cherubs should take their position near the back of the stage, and behind the board just mentioned,—one on the right of the centre, the other on the left. The figure on the left should kneel behind the board, his arms lying horizontally on the board, his right

fore-arm crossed over the left, and his chin resting on his right wrist ; while he looks upward with a hopeful expression, his full face being turned towards the audience. In this position, no part of the body, with the exception of the head and arms, will be visible from the front.

The figure on the right kneels behind the board, so as to display the upper part of his body from a few inches below the shoulders. His right arm is bent at the elbow, so that the right fore-arm and hand rest horizontally on the board, parallel with his body. His left elbow also rests upon the board, his chin being supported on his left hand. He should look upwards towards the left, with a hopeful expression, so as to exhibit a two-thirds view of his face to the audience ; his left wing not being visible to the audience. He should stand so close to the board, that his body will rest against it as he kneels. A thick, blue smoke should be produced back of and around them, while a bright-blue light is thrown upon their faces. Music, some sacred hymn.

HOMELESS.

TWO LADIES.

THIS is a domestic tableau from a modern painting representing two friendless and homeless orphan-girls. A girl of twelve or fourteen years of age may represent the elder of the two figures. She should be dressed in a plain drab dress, reaching within a few inches of the ground, showing her unclad feet. An ordinary striped woollen shawl should be thrown over her head and shoulders and pinned under her chin. With her right hand she holds to her bosom a small bunch of flowers, while her left hand is around her younger sister's neck. Her position should be a little to the right of the centre of the stage, and looking thoughtfully forward. The younger sister is dressed in a plain blue dress with low neck and short skirt. She wears on her head a hood, and on her shoulder a small cape, showing her bare arms and neck ; or else a shawl arranged as her sister's, and a checked apron tied around her waist. She should stand on the left of her sister, her head slightly inclined towards her, with the forefinger of her right hand in her mouth, and holding

carelessly in her left a few flowers. In age, she should be from three to four years younger than her companion.

If scenery is used, the background should be a landscape. A soft white light may be thrown upon the figures. Music soft and plaintive.

GUARDIAN ANGELS.

TWO LADIES, A BOY, AND A YOUNG GIRL.

FOR this tableau, two rather tall young ladies (one dark, and the other of light complexion), a girl of twelve, and a boy of five or six years of age, are required.

The taller of the ladies stands at the left of the centre of the stage, back. She should be dressed in a plain white muslin, without crinoline, with long or drapery sleeves, and with white cotton draped over her shoulders, reaching to the floor. She should have a pair of wings made of tissue-paper over a wire frame, and her hair should be allowed to fall over her shoulders. Her hands are clasped, and she looks down upon the children who are in front of her.

The other young lady stands on the right of the taller,

similarly attired in every respect, with her left hand touching the left shoulder of her companion : she points with her right to the children, thus presenting a two-thirds view of her face to the audience. A small green bank should be placed at the feet of the young ladies representing the angels, between them and the children.

The young girl should be seated on this bank, with her head leaning upon her right hand, the elbow of which rests on the bank.

She is dressed in a black, or some plain, dark-colored dress ; and she looks down, with her eyes partly closed, at the young boy, whose head is in her lap. Her hair is combed plainly, and on her left is placed a small basket. The boy is dressed in a short frock of some plain material, reaching to the knee. He lies upon the girl's lap, face upwards, with eyes closed, as in sleep ; his left arm, upon which her hand rests, on her knee. His right arm lies across his body, and his legs are crossed naturally.

A bright-blue fire should be thrown upon the two figures in the background, leaving the children in the foreground in the shade. Music soft and low.

If scenery is used, the background should be a landscape.

VISION OF PAST, PRESENT, AND FUTURE.

THREE LADIES.

THREE good-looking young ladies are required to produce this tableau. As there is nothing else in the picture, of course the interest centres on them. The elder of the young ladies stands upon the left of the picture, with her profile towards the audience, and looking towards the left. She should be dressed in plain dark drapery, falling to the ground, with low neck.

This figure represents the Past, and should look towards the left with rather a melancholy expression. On her head she wears a wreath of myrtle or ivy-leaves ; her hair otherwise plainly dressed.

The Present should be represented by a rather tall young lady of light complexion. She stands in the centre, directly facing the audience, with her right hand slightly raising her dress ; her left resting on her bosom, holding a string of wax-beads, that pass round her neck in a double strand. Her dress should be a simple white muslin, low

neck, and short sleeves, drapery. Her hair is combed back in front, and should fall in ringlets behind. Her full face is turned toward the audience, and she wears a pleased expression.

The Future, represented by the youngest lady, should also be a blonde. She stands very close to and a little behind the second figure mentioned, so that her left arm and side are concealed from the front. Her head, however, should be inclined to the right somewhat, so as to show the whole face. Her right arm is elevated over her head, with a butterfly on her hand, at which she looks playfully upward. She should wear a white-muslin dress, with small sleeves, a blue-silk sash, and a lace scarf or veil fastened at her waist, and streaming over the right shoulder. Her hair should be combed back in wavy tresses. A light-blue light, with considerable smoke, should light up the picture; and the lower portion of the figures may be concealed by a piece of scenery painted in imitation of clouds. The revolving platform may be used with advantage in this tableau. Music soft.

THE HUGUENOT LOVERS.

ONE GENTLEMAN AND ONE LADY.

MILLAR's celebrated painting furnishes the subject for this tableau. The incident from which the picture takes its name is supposed to have occurred on the day of the Massacre of St. Bartholomew, and represents the parting of a French lady of high rank from her Huguenot lover.

The tableau should not be attempted unless it can be correctly dressed, and the characters accurately personated. The lady should stand on the right of the centre of the stage, with an expression of entreaty on her countenance, and facing towards the left, so that but little more than half of her face is turned towards the audience. She should be of light complexion, straight features; and her hair should be allowed to fall over her shoulders.

Her costume should be a riding-skirt of black velvet or silk; a basque of the same, with long sleeves, puffed at the shoulders, slashed with white, and with white-lace cuffs.

She should hold in her hands, behind the gentleman's

back, a silk scarf of some light color, passing around her neck, over his left arm and under his right, tied in a knot. In this position her left arm will be passed around his waist, under his right arm, with one end of the scarf in her left hand, the other in the right. The gentleman should be tall, with straight features.

He should stand facing the lady, looking down towards her face with an earnest, assuring expression; holding her head to his breast with his left hand, while his right arm is passed around her neck.

His dress is a black-velvet riding-coat; velvet vest, with white lawn or lace ruffles; black stockings; pumps; knee-buckles; and one of the long black-velvet hats of the period. The left side of his face only should be towards the audience. The light should be thrown upon the figures, so that the gentleman will be in the shade. If scenery is used, the stage should represent a garden-scene. Music soft.

THE ORPHAN'S DREAM.

ONE LADY AND ONE BOY.

THE characters in this tableau are a lady representing the mother, and a boy of from four to six years of age. The lady should be of light complexion, young, with long ringlets hanging over her shoulders. She should stand to the left of the boy, who is in an arm-chair in the centre of the stage. Her costume is of some white material, with a drapery of white muslin or lace, and artificial wings of muslin or paper.

She bends over the boy, looking down towards his face with an earnest expression ; her hands clasped ; and her profile, only, turned towards the audience. She may also wear a lace veil on her hair.

The boy should be lying in the chair, with his head on the right arm, his eyes closed as if sleeping, his face turned towards the audience. He may be dressed in any costume suitable to his age ; though one of black cloth or velvet would be the most suitable. He should wear a white shirt

A HARD SHAVE.

and undersleeves, his jacket being open in front, his skirt reaching to his knees, which are bare. His right leg should lie on the chair, and the left should be hanging crossed over it. His left arm lies on his lap, his right arm against the arm of the chair; his hand, from which a book has just fallen, hanging down. He should be of light complexion. On the left of the chair, a small table, on which is a bouquet, may be placed. A bright white light should be thrown on the figures from the left. Music, piano.

A HARD SHAVE.

ONE GENTLEMAN.

THIS tableau is represented by one gentleman, who is seated on a stool in the centre of the stage, at a small table. On the table is a small mirror leaning against a broken pitcher, and shaving materials. He is seated with his left side towards the audience, and looking towards the right at the glass. He should be in his shirt-sleeves, his chin covered with lather, his right hand with the razor just shaving the soap off, while his face wears an expression of

great pain. He should have his right shirt-sleeve turned up, his left hand resting on his knee.

The effect depends upon the comic expression produced by the actor, and may be made very laughable. Music lively.

COMIN' THROUGH THE RYE.

ONE GENTLEMAN AND ONE LADY.

If a body meet a body comin' through the rye,
If a body kiss a body, need a body cry ?
Every lassie has her laddie ; nane, they say, have I :
Yet all the lads they smile on me a-comin' through the rye.

THE tableau represents the heroine of the above verse in the act of receiving a kiss from one of the laddies mentioned. She should stand to the right of the centre of the stage, with her face turned slightly towards the right, away from the young man, who stands beside her. Her right hand should be raised before her, as if putting him off. Her costume should be a Highland dress of plaid, or a blue skirt and white peasant-waist, with a scarf thrown over her shoulders.

The young man should stand at her left, with his right arm around her waist, his left hand holding her left to his breast ; while his head should be inclined forward, his lips touching her cheek. He should be dressed in striped pants, white shirt, and Scotch cap. A landscape may form the background if scenery is used. Music, "Comin' thro' the Rye."

THE MOTHER'S GRAVE.

ONE LADY, TWO YOUNG GIRLS, AND A BOY.

A PIECE of board painted white, about three feet in length, should be placed so as to stand upright in the centre of the stage, with a wreath of flowers on the top to represent a marble slab. A girl of from twelve to fourteen years of age should be seated on a small bank in front of the slab, toward the right.

Her hands may rest upon her lap, and she should hold some sprays of flowers. Her costume should be a dress of some plain black material, white cuffs and collar. Her hair should be allowed to fall in curls over her shoulders,

and she should look towards the left with a mournful expression. A girl two or three years younger stands at the left of the slab, leaning against it. Her eyes should be closed, and her dress should be the same as the other girl's, with the addition of a straw hat. A boy of four or five years should be seated on the ground between the two girls. A basket of flowers should be placed before him, and his face should be toward the audience. The curtain at the background should be parted, revealing a lady dressed in white, with her head inclined towards the children, her hands extended over them. A thick blue smoke should surround her. Music, some sacred hymn.

LIGHT AND SHADOW.

TWO LADIES.

THIS tableau should be represented by two young ladies of handsome appearance, one of dark, the other of light complexion. The lady of dark complexion, representing Shadow, should be rather taller than her companion. She should stand a little to the right of the centre of the

stage, with her left arm around the waist of the young lady representing Light; her right arm hanging naturally, and concealed by drapery. She should be attired in flowing drapery of some crimson or black colored material, displaying her neck, and trailing to the ground. Her hair should be plainly dressed, with a simple wreath of myrtle or ivy-leaves. Her position is looking toward the right, her profile being turned toward the audience. The young lady personating Light should stand in front and slightly to the left of Shadow. She should be dressed in a white muslin with low neck and short sleeves, over which should hang a drapery of some bright-blue material in folds, trailing to the ground. Her hair should be combed back, and allowed to fall in curls over her shoulders; and on the head she may wear a net of pearl beads. Her back should be toward the audience, and the side of her face, as she looks towards the right with a pleased expression. Her left arm passes in front of her companion, and rests on her left shoulder: her right arm also passes around Shadow from behind. She should be so close as to hide from the audience about one-third of the form of Shadow. A bright-blue or white light should be thrown upon the foremost figure, Light, making a decided shadow on the

other young lady. Clouds of smoke may be produced in the background, the figures being as far in the foreground as possible. Music soft.

THE HOME-GUARD.

TWO LADIES.

And in such sacred cause
We court no vain applause :
Our swords are free.
No spot of wrong or shame
Rests on our banner's fame,
Flung forth in Freedom's name
O'er mound and sea.

Then let the invader come !
Soon will the beat of drum
Rally us all.
Forth from our homes we go :
Death, death, to every foe !
Says each maiden low.
God save us all !

THE subject of this tableau is from one of the well-known statuettes by Rogers, and represents a lady of perhaps twenty-five years of age, and her younger sister, a

girl of thirteen, keeping guard on the outskirts of one of our Western cities, — a scene quite common during the late war. If scenery is used, the back of the scene may represent a village in the distance, or dark woods ; although no particular effect is gained by the use of scenery in this instance. The lady should stand at the right, and near the front of the stage : she grasps in her hands a long pistol, held towards the right, in readiness to fire. She should be quite tall, broad-shouldered, and with a bold, determined expression on her face, as she looks out towards the right. She is dressed in a short dress of some drab or brown colored material, with low neck, and sleeves reaching to the elbow, and a cloak thrown back over her shoulders. Her hair should be allowed to fall loosely over her shoulders. The younger lady stands at the left of her sister, with her right arm around her waist, and looking towards the right with an anxious expression. She wears a blue dress, short, with low neck, and a shawl partially covering her head and shoulders. A red light should be thrown upon the figures from the right, and the noise of arms is heard outside. Music, some martial air, as “ *La Marseillaise*.”

THE SCULPTOR'S DREAM.

ONE GENTLEMAN AND THREE LADIES.

UNDER this title, several tableaux have been presented, both in public and in private exhibitions. The one here described is of the most novel and pleasing form.

The curtains at the back of the stage should be drawn aside, showing the three female characters, who, dressed as statues, occupy that portion of the stage. The ladies should be of straight features, and rather tall.

The taller of the young ladies should stand in the centre of the stage, at the back. Upon her head is a diadem, made of paper to represent marble; and she holds in her right hand a scroll, to which she points with her left. She should be dressed in a drapery of white, showing the arms and shoulders; while her hair should be powdered as heavily as possible with white chalk or puff-powder. She should stand erect, pointing as described, and looking towards the front with a proud expression.

The other young ladies should be in a half-kneeling position, on either side of the central figure, each with one hand

extended, grasping together an imitation goblet, or basket of fruit and flowers, which they hold up as a tribute to the more prominent figure.

They should be attired in a similar costume to the one just described, except that the hair is simply combed in the Grecian style, with a coil behind, and then powdered. About two-thirds of their face should be towards the audience, and turned upwards towards the central figure, with a smiling expression.

In the foreground of the picture, at the front of the stage, the young gentleman who personates the sculptor is lying stretched upon the floor, with his head towards the right, his face turned towards the audience, and his eyes closed, as in sleep. His right arm is extended upon the floor, holding a chisel; while his left lies naturally at his side. He should be of dark complexion, his face very pale, and should wear black pantaloons, wide Byron collar, and a blouse of green or brown material tied with a cord around the waist. A bright white light should be thrown upon the figures, at the back, leaving the sculptor in the shade. Music very soft and slow.

THE SAILOR-BOY'S DREAM.

TWO GENTLEMEN, A BOY, AND ONE LADY.

THIS tableau is very readily produced, requiring but few stage accessories. In the foreground of the picture, to the right, the two principal characters, a man of twenty-five or thirty years of age and a boy of twelve or fourteen, have their place. The man should be dressed in a blue sailor's shirt, with white pants, and without shoes. His right hand he holds to his forehead, as if looking out towards the ocean with an earnest expression. His face is turned towards the left, so that scarcely half of his face is visible to the audience. He should be seated on the ground, with his left leg extended, his right bent at the knee; while his right hand is extended toward the boy's face, as if commanding silence.

The boy should be lying upon the ground, on his right side, his head resting on a small, green bank, while his eyes are closed as in sleep. He should wear a white shirt, black neck-tie, and blue trousers. His shirt is open at the

neck, and one of his shirt-sleeves unbuttoned at the wrist, as his right arm lies carelessly by his side. His left hand rests on his left hip, and his left leg is crossed over the right. He should be of light complexion.

The curtain at the background should be drawn aside, showing the figures of a boy and his mother. The boy should be dressed as is the one just mentioned, with the addition of a jacket and cap.

The mother is dressed in a plain, drab-colored material, with white-lace cap. She clasps the boy round the neck, and, leaning forward, is about kissing him on the cheek. The boy's arms are passed around the mother's neck, as he stands close to her. These figures should stand upon a table covered, the ends being masked by the curtain at the back. A piece of gauze may be stretched across the stage, if practicable; or a piece of scenery, in imitation of water, between the two groups. A clear blue or white light should be thrown upon the figures in the background. Music low.

THE REFUGEE.

TWO GENTLEMEN AND ONE LADY.

Hard by the porch of the village church
Halts a while a dusty traveller to rest.
His head droops tired upon his breast;
But the word of prayer wakes new life there.

God bless thee, brave, who go to save
Our country in her dark, dread hour of danger!
The good man's voice was comfort to the stranger:
Duty wipes away a tear as he hurries to the war.

REBELLION RECORD.

THE scene of this tableau is laid in the wilds of Tennessee during the late war, and represents a Union soldier, who, returning on a short furlough from the army, finds his home desolated by the foe, and is forced, amid great hardships, to remove his wife and child to a place of safety. The soldier should be represented by a young man of about thirty years of age.

He stands at the right of the centre of the stage, his gun over his right shoulder, his left arm around his wife, who

stands beside him, and looking out, with his face turned slightly towards the right, with a stern, troubled expression. He is dressed in blue pants thrust into his boots, short fatigue-jacket thrown open, military cloak thrown carelessly over his shoulders and tied round his neck, belt, cartridge-box, and felt-hat with brim turned up. His feet are placed as if advancing forward.

The wife stands at the left of the soldier, her right arm on his left shoulder, with her head bent down, and leaning upon his arm. Her right hand is held by her boy beside her.

She should be dressed in a dark-blue skirt, quite short, drab-colored waist with high neck, and sleeves reaching to the elbow, and a shawl partially covering her head, and hanging over her shoulders. She stands very close to the soldier, and her eyes are closed as she leans against him. A boy of eight or nine years of age completes the group. He is dressed in an ordinary jacket, open, and short trousers. He holds fast to his mother's hand, and stands close to her, looking earnestly at his father. The mother should be very pale, with a careworn expression of countenance. The tableau should not be very brightly lighted. Music, some martial air.

THE SOLDIER FROM THE HUDSON.

TWO GENTLEMEN AND ONE LADY.

A soldier of our army lay dying at Bull Run :
Oh, the feast of death was dreadful 'neath that hot and burning sun !
No mother's fond devotion, and no sister's earnest care,
Betokened that a mother's or a sister's hand was there ;
But a comrade knelt beside him, with his bended head full low, —
'Tis ever thus the bravest will feel compassion flow, —
And he listened to the murmur as the blood gushed from his side :
" My home is by the Hudson, — the Hudson's swelling tide.

" Tell my father, when you see him with sad and tearful eye,
That I died the death he prayed for me, — the death I longed to die :
With my gaze upon the standard, my weapon to the foe,
And a wild huzza of ecstasy, I met the welcome blow.
Oh, mitigate his sorrow ! It will give his anguish rest
To know my foe's endeavor fell squarely on my breast.
Where else could traitors strike me ? For I was nursed beside
The memories of Hudson, — of Hudson's storied tide.

" And one is there, — a maiden : God bless her trusting heart !
'Tis bitter thus to leave her ; 'tis bitter thus to part.
Long, long ago we plighted our troth forevermore
In those early days of sunshine, in those happy days of yore.
With my sword from out its scabbard cut this lock above my brow
As a token to my loved one : 'tis all that's left her now !
God save her darling image ! I can see it still beside
The waters of the Hudson, — the Hudson's glassy tide ! "

G.

THE scene given under the accompanying title is both patriotic and domestic, and represents a Union soldier, who has been wounded in one of the earlier battles of the war, lying in a dying condition upon the battle-field, attended by a devoted comrade, who tenderly supports him as he listens to his last messages to his loved ones at home.

The wounded soldier lies near the front of the stage, at the right, his lower limbs stretched upon the floor, the upper portion of his body raised and supported by his companion. The right side of his face is towards the audience ; and he looks towards the left with a smile upon his face, which is made up very pale, with a mark of a wound upon the forehead. His hands are clasped, and extended towards the lady at the left corner of the stage, back ; and he wears light-blue army-trousers, officer's coat, open in front, showing the breast. His companion kneels behind him on his right knee, his arms around the wounded man, holding him closely ; while he looks down towards his face with a sad, earnest expression. He wears light-blue army-trousers, fatigue-jacket, and cap ; while his rifle lies upon the floor of the stage, at his side. The curtain upon the left of the stage, at the back, should be drawn aside, showing a small supplementary stage two or three feet in height, furnished

with table and chairs, to represent an interior, the boxes forming the stage being covered with green, or some dark material. The table and chairs are placed near the extreme left of this stage ; and in the chair at the right of the table a young lady is seated, with her chin leaning upon her left hand, her right lying in her lap, holding a letter opened, which she is reading with a smile upon her face, which is turned towards the front, so as to present about a two-thirds view to the audience. She should, if possible, be of light complexion, her hair hanging in long curls behind. She wears a dress of white muslin trimmed with blue, or a plain blue dress, with white-linen collar and cuffs. A curtain of black gauze may be intervened between the lady and the group at the front ; or she may be surrounded with a white smoke, made by burning a strip of magnesium near her. Flashes of red light should be thrown on the group in the foreground, and the music, the "Prayer from Der Freischutz," or some similar piece, played very softly.

ON THE SHORES OF TENNESSEE.

THREE GENTLEMEN.

"Move my arm-chair, faithful Pompey,
In the sunshine bright and strong :
For this world is fading, Pompey ;
'Massa' won't be with you long.
And I fain would hear the south wind
Bring once more the sound to me
Of the wavelets softly breaking
On the shores of Tennessee.

Mournful though the ripples murmur
As they still the story tell, —
How no vessels float the banner
That I've loved so long and well, —
I shall listen to their music,
Dreaming that again I see
Stars and stripes on sloop and shallop
Sailing up the Tennessee."

Still the south wind fondly lingers
'Mid the veteran's silver hair ;
Still the bondman, close beside him,
Stands behind the old arm-chair :
With his dark-hued hand uplifted,
Shading eyes, he bends to see
Where the woodland, boldly jutting,
Turns aside the Tennessee.

Thus he watches cloud-born shadows
Glide from tree to mountain-crest,
Softly creeping aye and ever
To the river's yielding breast.
Ha! above the foliage yonder,
Something flutters wild and free:
"Massa, massa, hallelujah!
The flag's come back to Tennessee!"

"Pompey, hold me on your shoulder,
Help me stand on foot once more,
That I may salute the colors
As they pass my cabin-door.

Here's the paper signed that frees you;
Give a freeman's shout with me:
'God and Union' be our watchword
Evermore in Tennessee!"

ETHEL L. BEERS.

THE celebrated poem by Miss Beers furnishes the subject for this very fine patriotic tableau under the above title. The State of Tennessee was, during the late war, held for some time by the Southerners, although many of the inhabitants still remained loyal. The tableau represents an aged citizen of the State, — a Union man, — who has for many months writhed under the Southern rule, hourly waiting for the Northern troops to arrive, and restore law and

order to the State; and his servant, a faithful old negro, who, with watchful care, supports his master in his feebleness. About three feet from the background, a strip of light-blue cambric, canvas or paper painted blue, should be stretched across the stage, to represent water. At the left-hand corner of the stage, behind this strip, a boat, or imitation-boat made of thick, painted pasteboard bent in the form of a boat, or tacked on a light wooden frame, is placed, with the bow towards the right. A young man is discovered standing in the boat, with his right foot resting upon the forward end, as if advancing, his right hand grasping a large American flag; while he points, with left fore-finger extended, to the flag. His face is turned towards the front, with an expression of triumph on his countenance as he looks forward. He wears a United-States officer's uniform of dark-blue cloth, and fatigue-cap. The old man stands to the right of the centre of the stage, with his left arm leaning on the negro's shoulder, his right raised above his head, as if giving a shout. The side of his face is towards the audience; and he looks at the officer at the back with a pleased expression, his mouth partly open. He wears a brown coat, nankeen trousers, and white wig; his face made up with marks of age. The negro stands beside

the old man, at his left, his right arm around the old man, supporting him, and his left raised above his head, as if giving a shout. His face is turned towards the officer ; and his mouth should be open, as if shouting.

He wears a striped-cotton shirt and trousers ; and his face, arms, and hands should be well blacked with burnt cork. Red, white, and blue lights may be thrown alternately upon the figures, or a steady red light may be used. Music, the " Star-spangled Banner," played quite loud.

PAST AND FUTURE.

TWO LADIES.

Sighing as through the shadowy past,
Like a tomb-searcher, memory rare,
Lifting each shroud that time had cast
O'er buried hopes.

MOORE.

Hope, the brightest of the passionate choir
That through the wide world range,
And touch with passing fingers that most strange
And curious instrument, the human heart.

SHELLEY.

THIS tableau should be represented by a young lady and by an older lady ; a difference of ten years or more being apparent in their appearance. The older lady should be seated to the right of the centre of the stage, with her left hand lying upon her knee, and her right around the neck of her companion. The side of her face should be turned towards the audience, as she looks to the right with her eyes cast down towards the ground. She should wear a dark skirt, with a loose waist of gray-colored material with flowing drapery-sleeves, and undersleeves. She should also wear, depending from the shoulders, a full black drapery, lying in folds across the knees, as she is seated. Her hair is combed very plainly around her face, and she wears a plain white veil of thin muslin upon her head.

Her face has a very sad expression, as she looks downward. The young lady representing Future should be of light complexion and good features. She is seated a little to the right of the other lady, on a lower seat, and in front of her. Her right elbow should be placed on the knee of her companion, while she supports her cheek upon her right hand. Her left arm rests upon her lap, and she looks upwards, with her face turned slightly towards the right, with a smiling, hopeful expression.

She should wear a plain white dress with low neck and drapery-sleeves, high blue bodice, and a drapery of blue covering her skirt.

Her hair is tastily dressed, with a braid of natural hair on the front of her head. A bright white light should be thrown upon the younger lady, leaving her companion heavily shaded.

The music should be slow and solemn at first, then change to a lively waltz.

HOPE AND FAITH.

TWO LADIES.

Her precious pearl, in Sorrow's cup,
Unmelted at the bottom lay,
To shine again, when, all drank up,
The bitterness shall pass away.

MOORE.

Oh, happy that I am ! If thou canst be, O Faith !
The treasure that thou art in life,
What wilt thou be in death ?

THIS is a similar tableau in style to the one of Past and Future, and forms a suitable companion. The young

lady who represents Hope should be seated at the right of the stage, her face turned towards the left, so that the side of her face only is towards the audience. Her hands are holding a book which is lying in her companion's lap; and she leans forward, looking upward toward her with a pleased, hopeful expression. She is dressed in a robe of white, gathered loosely at the neck, with wide drapery-sleeves, and a drapery of white or blue hanging from the shoulders, and falling over her skirt. Her hair should be combed in a coil behind, with braids at the side; and she should be of light complexion.

Faith should be represented by a lady ten or fifteen years older than the younger lady. She should be seated beside her companion, with her hands clasped and lying upon the younger lady's arm, which is on her lap; a Bible, opened, also lying there.

Her face is turned slightly towards the left, and she looks upwards with an earnest, prayerful expression. She should wear a dark skirt, a drab-colored waist with high neck and drapery-sleeves, and a black drapery hanging from the shoulders. Her hair should be combed back plainly, and partially covered by a long white-muslin veil, which reaches nearly to her waist.

The seat on which the ladies are placed may consist of a long box covered with dark cloth or cambric. A bright white light should be thrown upon the younger lady, the other figure being heavily shaded. The music should change from quite lively to very grave.

AWAKENED SORROWS.

TWO LADIES.

My soul is dark. Oh ! quickly string
The harp I yet can brook to hear,
And let thy gentle fingers fling
Its melting murmurs o'er my ear.

If in this heart a hope be dear,
That sound shall charm it forth again ;
If in these eyes there lurk a tear,
'Twill flow, and cease to burn my brain.

But bid the strain be wild and deep,
Nor let thy notes of joy be first :
I tell thee, minstrel, I must weep,
Or else this heavy heart will burst.

For it hath been by sorrow nurst,
And ached in sleepless silence long ;
And now 'tis doomed to know the worst,
And break at once, or yield to song.

BYRON.

THE characters in this tableau should be represented by ladies of similar age to those personating Past and Future. A cushioned seat is placed in the centre of the stage, upon which the elder lady is seated: her left arm is upon her knee, her right around the neck of the young lady; her head is slightly inclined towards the left, and she looks down towards the audience with a sad expression. She should be of dark complexion, with straight features.

Her costume is a robe of white, or light drab-colored material, with high neck and long sleeves, a drapery of black falling from her left shoulder over her knees, and a veil of white muslin or lawn partially covering her hair, and falling over her shoulders. The younger lady kneels at the right of her companion, her hands clasped, and raised to her right shoulder; her face turned towards the left, and looking upward to the other's face with an earnest expression. She should be of light complexion. Her costume is a dress of light-blue material, with high neck, and sleeves reaching to the elbow; and short muslin undersleeves. Her hair is combed back in curls behind, and she wears a braid of natural hair upon her head.

The light should be thrown from the right, shading the older lady. Music soft and slow.

THE PICKET-GUARD.

THREE GENTLEMEN.

A dreary night ! Nor moon nor star
 Scarce yields one ray to cheer the gloom.
 Away from camp and comrade far
 The picket, where may be his tomb. .

Against his sturdy tree close pressed,
 The picket's dripping form is leant ;
 And, though no shelter, it is rest.
 Thank Heaven, the tempest's wrath is spent !

.

It comes at last. O beam of hope !
 Thank God, that doth the day restore :
 The sun mounts up the eastern slope ;
 And comrades, camp, are gained once more.

REBELLION RECORD.

THIS tableau represents a picket-guard of three Union soldiers in advance of the forces, to apprise them of any danger which may be apparent.

One of the number stands in the centre of the stage, his left hand grasping his sword at the hilt ; while his right hand is extended towards the soldier who is at his right with

a gesture, as if commanding silence. His head is inclined forward ; and he looks out with an anxious expression, as if he heard some sound.

He is dressed in a captain's uniform, with fatigue-cap. One of the soldiers should stand at the right hand, and a little farther back than the captain. His head is bent forward, as if listening, looking in the same direction as the captain. He grasps his gun, as if about to advance in the position of charge bayonets.

The other soldier stands in the same relative position, on the left. His head is bent forward ; and his left hand raised over his eyes, as if endeavoring to perceive some object : his right hand grasps his bayonet, which hangs at his side. The soldier should be dressed, if possible, in the Zouave uniform, with red skull-cap with tassel, and leggins ; although, if these cannot be procured, the usual uniform of the Union soldiers, with knapsack, will answer.

A bright light should be thrown upon the figures from the right. Music alternately soft and loud.

THE PARDON REFUSED.

ONE GENTLEMAN AND ONE LADY.

Oh ! tell me at once that you love me no more ;
Oh ! say you are weary, and hope will be o'er :
But let me not fruitlessly waste my soul's life
Between doubt and despair in this passionate strife.

It is time, Heaven knows, that I turn from my dream ;
'Tis folly, 'tis madness, though sweet it may seem :
And, if once from your lips your estrangement I know,
I've a pride still at heart that would rise at the blow.

By all the true tenderness banished so long
On thy bosom, O soul of my thought and my song !
By all the wild worship poured forth at thy feet,
Oh ! soothe me no more with this fatal deceit.

Now are gone, gone forever, the joy and the bloom :
They are fled like the withered flower's blush and perfume.
If your love has gone with them, oh ! list to my prayer :
Let me rest, though it be in the calm of despair.

F. S. OSGOOD.

THESE lines and the tableau illustrate a domestic scene, doubtless very common to the majority of young ladies and gentlemen who have arrived at years of *discretion* ; and for

that reason will probably be appreciated more particularly by them than by any other class of our readers. The scene represents a young man of from twenty to twenty-five years of age, who is supposed in some way to have offended the lady of his choice, and who is in the act of endeavoring to remove her coldness towards him, humbly suing for pardon.

He kneels at the left of the centre of the stage, upon his left knee, his left hand clasping hers, which she is endeavoring to withdraw, his right hand resting upon her waist, while he looks upward towards her with an appealing expression. The lady stands to the right of the young man, her left hand resting in his, her right extended with a gesture of refusal, her head turned from him, and looking toward the right, with an offended expression upon her face. She wears an elegant dress of white silk, or some appropriate evening-dress, with low neck and short sleeves. Her hair is tastily dressed, with a band of gold or a wreath of flowers upon her head. Music should be some lively waltz.

THE RECONCILIATION.

ONE GENTLEMAN AND ONE LADY.

Come with that true heart, all petty doubts scorning ;
Come with that smile which is day to my night ;
Come with those blushes which mock a May-morning, —
Dear truant tell-tales of love and delight.

Come with that step, like a flower-sylph's in fleetness ;
Come with those tresses that gleam as they flow ;
Come with that lute-tone's ineffable sweetness ;
Breathe to my bosom its melody low.

Gem of a life that were joyless without thee ;
Rose in Hope's wilderness, bird in Love's bower ;
Balm, light, and melody floating about thee :
Which art thou, darling ! — bird, jewel, or flower ?

F. S. Osgood.

THIS is a companion-piece to the tableau of "The Pardon Refused," and introduces the same characters. The interview is supposed to have taken place some time after the one previously described ; and, at the time of the incident given here, the young man is exhibited as but partially recovered from the wound his feelings have received at the hands of

the lady, and is, in his turn, offended when she desires to recall her past coldness.

The young gentleman stands at the left of the stage, near the centre: his right arm rests upon the lady's waist; his left hand is at his side, in a position as if withdrawing from the lady's grasp; his face looking down towards her with a reproachful expression. He wears a black dress-frock, white vest, and black pantaloons. The lady stands in the centre of the stage, her face close to the young man, and looking up towards him with an appealing, tender expression upon her face. Her left hand is upon his shoulder, her right upon his breast; the right side of her face being towards the audience. She wears an evening-dress of white, blue, or purple, with low neck and short sleeves, and a coronet of pearl beads or a gold band around her head. The room is furnished as a handsome parlor, with small table with flowers upon the left, chair or screen upon the right, and sofa at the back, of the stage. Music should be of a lively character.

MAY AND DECEMBER.

ONE GENTLEMAN AND ONE LADY.

THIS tableau represents a domestic scene of real life ; one of those of which we frequently hear, but seldom witness. The scene is a drawing-room ; and the stage should be furnished with a sofa, or *tête-à-tête*, placed in the centre, a table upon the left, an arm-chair upon the right, pictures, and so forth. As the curtain rises, an old gentleman represented as about sixty is discovered seated by a young lady upon the sofa, holding her left hand to his lips ; while he bends forward, and looks up towards her face with a complacent expression. He wears a white wig with bald front, blue coat with brass buttons, buff vest and trousers, with ruffled shirt-bosom.

The young lady is seated upon the right of the old gentleman, her left hand in his ; while the fore-finger of her right is raised to her lips, and she looks out towards the audience with an amused expression. She should wear a handsome silk evening-dress, or a white muslin, with blue sash, and her hair tastily dressed. The stage should be well lighted, and the music lively.

THE VILLAGE POST-OFFICE.

ONE GENTLEMAN AND A LADY.

THIS scene is probably familiar to any one who has ever travelled through some country village remote from any great centre of civilization. The locality is a shoemaker's shop ; and a low bench should be placed in the centre of the stage, near the front. Upon it is a hammer, round stone, shoes, and other small tools. The postmaster and shoemaker stands on the left of this bench, holding a large mail-bag in his right hand ; while in his left is a letter, which he looks at steadily, as if endeavoring to read the direction. His head is bald, and he wears a large pair of spectacles : his dress is a white or striped shirt, with sleeves rolled up ; brown vest and trousers, and long apron. A lady stands on the right of the bench, watching the shoemaker expectantly, her left hand holding a letter to her lip, and her right opened, and extended towards him. She wears a gray or black dress, light shawl, and bonnet. Music lively.

THE BUSHWHACKER.

A GENTLEMAN, A BOY, AND A LADY.

THIS is a companion-picture to "The Union Refugee," and, in contrast to that, represents one of the other side about to leave his wife and child, to whom he had returned for a short time, and again enter into those nefarious exploits in which this class of men engaged. The bushwhacker should be represented as about thirty years of age, with long, full brown beard and mustache. He stands at the left of the stage, his right arm holding up his little boy close to him, his left holding his gun, the butt of which rests upon the ground, while the barrel is inclined towards the right. His head is bent over towards the right upon his shoulder, and his eyes closed, as if endeavoring to pay no attention to the remonstrances of his wife, who stands beside him. He wears a flannel shirt with sleeves hanging, leaving the arms bare to the elbows; gray vest, open in front, showing his breast; gray pants tucked into his boots; high boots, with the hasp of a large knife protruding from one leg, and the butt of a pistol or revolver from the other.

His hair presents a rough and uncombed appearance. The lady personating the wife of the bushwhacker stands at his right side, with her left arm around his neck, and resting upon his left shoulder ; her right grasping the gun above the point where he holds it, as if endeavoring to restrain him from taking it. Her face is turned up towards his with a pained, entreating expression. She wears a short gray dress, large woollen shawl, and small handkerchief around her neck : her hair is allowed to fall loosely upon her shoulders. The child should be a boy from three to five years of age. He is supported upon his father's arm, and rests his head upon his father's right shoulder, his hands stroking his beard, while he looks upwards at the outlaw's face with a smile. He wears an ordinary frock, stockings, and shoes. The music should be alternately loud and soft ; and the light should be red, thrown on in occasional flashes.

THE FISHERMAN'S RETURN.

A GENTLEMAN, A LADY, AND TWO OR THREE CHILDREN.

Who, far from children, home, and wife,
With ocean holds a constant strife ?
Toils hard to live an honest life ?
The fisherman.

Oh! glad is he to see once more
The humble cottage on the shore
That ever welcomes to its door
The fisherman.

And, as his vessel nears the land,
His children run, a merry band,
To greet with eye and lip and hand
The fisherman.

His wife, with baby on her arm,
Trips down to give him welcome warm;
And infancy's sweet lisping charm
The fisherman.

Sometimes that wife will trembling hear
The night-storm howling wild and drear,
Dreading no coming morn will cheer
The fisherman;

And, weeping, on her bended knees
Will pray to Him who still the seas, —
“ Oh! send back to his babes and me
The fisherman.”

Whose widowed wife should be our care?
Whose children should our bounty share?
His who for us did danger dare, —
The fisherman.

THIS tableau, as is well explained by the poem, represents
an English fisherman on his return from a voyage, greeted

by his wife and family. The characters are the fisherman, his wife, and three children. The gentleman taking the character of the fisherman stands upon the right of the stage. His body is bent forward, his right leg extended, and the left resting upon the toe of the left foot, as if advancing: his arms are stretched forward towards his little girl, who stands before him; while he looks towards his wife with a pleased expression. He wears a blue shirt and trousers, tarpaulin or a straw hat, and a beard to match the color of his hair.

A little girl some four to six years of age stands directly in front of him, towards the centre. She is dressed in a white or blue dress, her hair thrown back in curls, and her arms extended towards her father, with a smiling expression upon her face.

By the side of the girl, towards the back of the stage, stands the fisherman's son, a boy of about nine or ten years of age. His left hand is at his side, his right raised above his head, as if giving a shout of joy as he looks towards his father. He wears a cloth cap without visor, and ordinary jacket and trousers.

The lady personating the wife of the fisherman stands at the left-hand corner of the back of the stage. She should

hold in her arms a young child, if available; though this accessory is not indispensable. Her left foot is placed in advance of her right, as if moving forward; and she looks towards her husband with a pleased expression. She wears a plain striped calico with loose waist, cap, and handkerchief around her neck. The stage should be bare, with the exception of some poles and a net, which may be laid upon the floor at the back. Music, "Home Again."

ON THE FENCE.

TWO MALE FIGURES AND ONE FEMALE.

THE stage for this scene should represent a rustic retreat, with a long wooden seat extending across the stage from the centre of the background towards the right of the stage. The seat may be a plain wooden plank, about eight feet long by one wide, placed upon two boxes, painted or covered with green, about two feet high. As the curtain rises, a young lady is discovered seated upon the centre of the plank, with her face towards the front. She is simply dressed in a blue dress, white cape, and straw-hat. She does not look at either of the young men, but straight for-

ward, with a hesitating expression. Upon the right, in the rear of the seat, a young man gayly dressed, with long side-whiskers and light-kid gloves, is standing. He leans forward towards the young lady, offering his right arm with a complacent expression. On the left, a young man, dressed as a farmer, stands looking at the lady with a sheepish expression. The curtain descends; then quickly rises, showing the young lady and farmer together, arm-and-arm, looking contentedly at each other; while the exquisite on the right raises his hands, and elevates his eyebrows in surprise. Music lively.

THE RECOGNITION.

TWO GENTLEMEN.

THIS subject is from the celebrated picture by Constant Meyer, the artist of Consolation, which first made him famous. Although the sentiment of this picture is entirely different from the one first known, and in many respects not as pleasing, still the subject is entirely original and very striking, forming a very impressive tableau. Like Consolation, it is an episode of the late war between the

North and the South, and illustrates one of those terrible incidents naturally growing out of this conflict between friends, relations, and brothers. Nothing could be in greater contrast to the quiet, tender, almost heavenly spirit of the first picture, than the agonizing expression of the Southern soldier in "The Recognition."

The scene of the picture is a battle-field. Upon the left of the stage, a bank of boxes and pillows, covered with green cambric or baize, should be made, sloping from a height of about three feet from the extreme left of the stage to the level of the centre.

The characters are a young Union soldier of about nineteen years of age, and his brother, some seven years older, a soldier of the Rebel army. As the curtain rises, the young Union soldier is discovered lying stretched upon the bank, with his head towards the left, his feet extended towards the centre of the stage. His right arm is close to his side, his left extended on the bank towards the front; the lower limbs lying carelessly upon the bank. His face is turned upward, and his coat and shirt open, showing his breast, upon which is the mark of a wound.

He wears light-blue trousers, — one leg of which is turned up, and the limb bandaged, — a dark-blue coat, and striped shirt. His eyes are closed as in sleep.

The older man kneels behind the young soldier, his right hand grasping firmly the young man's right below the elbow, his left under his shoulder. He kneels upon his right knee, his head bent forward, and looking upon the face of his companion with an earnest, agonized expression, as he recognizes his own brother in the person of the man he has killed. He wears a brown jacket and pants, black, bushy beard, and a bandage around his head. The stage should be quite dark, with flashes of red light thrown on at intervals, succeeded by a bright-blue light. Music alternately loud and soft.

THE FATHER'S OATH.

ONE GENTLEMAN AND ONE LADY.

Lina. If it is Heaven's will to take me from you, Reuben, our common faith teaches us submission; but, whether long life or early death be my doom, I think you would not wish the one a slow suffering, and the other a bitter agony. Swear to me, Reuben, that you will be true to the trust that the dead reposed in you; that you will use all your endeavors to find out the lawful owners of the money; and, when they are found, that you will restore it, intact, to their hands! (*Taking book from his hand.*) Swear to me, Reuben, on your father's copy of the law (*placing the book on the head of the cradle*), on the head of our sleeping babe!

Reuben. I will, Lina, I will, when we are safe at Bonn.

Lina. No : here and now ! (*She draws him toward the cradle.*) I will not go without your oath. All earthly witness to the trust dies with me ; but the Judge of life and death, he saw, he sees ! Swear, Reuben ! (*Music very piano.*)

Reuben. (*Kneels beside cradle, placing one hand on the book on head of the cradle.*) I swear !

THE scene of this tableau is from Tom Taylor's drama of " Payable on Demand." A proscribed Jew, named Reuben Goldsched, who, contrary to the laws of his sect, has married a Christian, thereby losing much of his business and becoming quite poor, receives a deposit of a large sum of money from an aristocrat, at the period of the French Revolution. On the same day that the money is left with Reuben, the marquis to whom it belongs is murdered in the streets.

The Jew has no clew to the relations of the marquis ; but his wife Lina will not hear of keeping the money, and persuades him to take an oath on the head of their child to seek out the owners, and restore it to them. The cradle of the child is at the right of the centre of the stage, near the front, the head towards the audience, so as to conceal the inside. Lina stands behind the cradle, near the head, her left hand at her side, her right pointing upwards, and arm

raised, as she looks at Reuben with a pleading expression. Reuben kneels with his right hand upon a book on the head of the cradle, his face looking upwards, and his right hand raised, as if taking an oath. He wears black, pointed beard, black gaberdine, or domino, and shoes. Lina wears a blue skirt and black bodice. There should be a chair and table on the left. A blue light is thrown from the left. Music very piano.

ENOCH ARDEN'S RETURN.

THREE GENTLEMEN, A BOY, TWO LADIES, AND A YOUNG GIRL.

And on the right hand of the hearth he saw
Philip, the slighted suitor of old times,
Stout, rosy, with his babe across his knees :
And o'er her second father stooped a girl, —
A later but a loftier Annie Lee,
Fair-haired and tall ; and from her lifted hand
Dangled a length of ribbon and a ring
To tempt the babe, who reared his creasy arms,
Caught at and ever missed it ; and they laughed.
And on the left hand of the hearth he saw
The mother glancing often toward the babe,
But turning now and then to speak with him,

Her son, who stood beside her, tall and strong,
And saying that which pleased him ; for he smiled.

.

“ Too hard to bear ! Why did they take me thence ?
O God Almighty, blessed Saviour, thou
That didst uphold me on my lonely isle !
Uphold me, Father, in my loneliness,
A little longer ! Aid me ; give me strength
Not to tell her, — never to let her know !
My children too ! — must I not speak to these ?
They know me not. I should betray myself.
Never ! — no father’s kiss for me, — the girl
So like her mother, and the boy, my son ! ”

TENNYSON.

THE portion of Tennyson’s poem of “ Enoch Arden ” describing this scene is one of the most pleasing, and is a very fine subject for a tableau.

The story of Enoch Arden is probably well known to the majority of readers, though it may be well to give a brief sketch of the circumstance of the picture. Enoch Arden and Philip Ray were, in their youth, rivals for the hand of Annie Lee. Enoch is the successful suitor, and becomes the husband of Annie. Being a sailor, he is obliged, shortly after his marriage, to leave his wife, and go to sea. His passage is stormy, and his vessel wrecked on a desolate

island, where he is obliged to remain for many years. He is believed to be dead by his wife, who, after waiting for years, consents to marry Philip Ray. Enoch is finally rescued from the island, and wanders back to his old home to find his wife another's.

The tableau represents him looking in at the window of Philip's house, where he beholds the happy family, and prays for strength to support him in his bitter disappointment, and for help to bear it in silence. A wooden frame about four feet square, of laths, or narrow boards, should be constructed, with a narrow piece extending longitudinally from top to bottom of the frame, dividing the whole space in two equal parts, to represent a window. A large, wide box, two or three feet high, should be placed at the back of the regular stage, to be used as a supplementary platform for the figures who occupy the space in the background.

The frame should be supported on this platform at a distance of about eighteen inches above its level; and the curtains used for the background should be sewed or pinned around the outside of the frame, so as to close in the whole of the back part of the stage, except that occupied by the frame. The frame should be in the centre of the back-

ground, at the height of the extra platform, added to the eighteen inches from that above the regular stage.

The gentleman representing Enoch should stand at the right of the centre of the stage, his left hand upon his breast, his right extended, palm downwards, and his face turned upwards with an earnest, supplicating expression.

He wears a short green or blue jacket, black waistcoat, corduroy pantaloons, black-silk cravat with ends hanging, broad collar, and tarpauling hat: he also wears gray hair and whiskers; and his face is pale, and marked with deep lines. The remaining figures of the group are all behind the window-frame. The lady, Enoch's wife, is seated in a chair near the frame, and at the right-hand side: the right side of her face is towards the audience, her hands lying folded in her lap; and she looks towards her child, who is seated on his father's knee. She wears a slate-colored waist with drapery-sleeves and dark skirt, a white cap partially covering her head. A young man about eighteen years of age stands behind her chair, looking down towards her with a fond expression: his right hand is upon the back of the chair, and he wears a plain, dark suit, with sailor's cravat. The gentleman personating Philip Ray is seated farther back, and nearer the left of the stage. His arms are

around his little son, who is in his lap ; and he looks down towards him with a pleased expression. He wears a suit of brown cloth : his hair is gray, his face smooth. The daughter is a young girl about fourteen years of age. She stands at the left of Philip, behind the chair, her right hand upon the back, her left holding a ribbon, with ring attached, before the child, whom she looks at with a smile upon her face. She wears a blue dress, and ribbon at the neck. The child is about two years of age, and stretches out his hands for the ring and ribbon, looking upwards. A bright light should be thrown upon the figures behind the frame. Music, " Home, sweet home."

THE WIDOW OF GLENCOE.

FOUR GENTLEMEN AND ONE LADY.

Do not lift him from the bracken : leave him lying where he fell.
Better bier ye cannot fashion : none beseems him half so well
As the bare and broken heather, and the hard and broken sod,
Whence his angry soul ascended to the judgment-seat of God !
Winding-sheet we cannot give him : seek no mantle for the dead,
Save the cold and spotless covering showered from heaven upon his
head.

Leave the broad-sword as we found it, rent and broken with the blow,
 That, before he died, avenged him on the foremost of the foe :
 Leave the blood upon the bosom ; wash not off the sacred stain ;
 Let it stiffen on the tartan ; let his wounds unclosed remain
 Till the day when he shall show them at the throne of God on high,
 When the murderer and the murdered meet before the Judge's eye !
 Nay, ye should not weep, my children ! leave it to the faint and weak :
 Sobs are but a woman's weapons ; tears befit a maiden's cheek.
 Weep not, children of Macdonald ! weep not, thou his orphan heir !
 Not in shame, but stainless honor, lies thy slaughtered father there :
 Weep not ; but when years are over, and thine arm is strong and sure,
 And thy step is swift and steady on the mountain and the muir,
 Let thy heart be hard as iron, and thy wrath as fierce as fire,
 Till the hour when vengeance cometh for the race that slew thy sire.

.
 But I will not wrong thee, husband, with my unavailing cries,
 Whilst thy cold and mangled body stricken by the traitor lies ;
 Whilst he counts the gold and glory that this hideous night has won,
 And his heart is big with triumph at the murder he has done.
 Other eyes than mine shall glisten, other breasts be rent in twain,
 Ere the heath-bells on the hillock wither in the autumn rain.
 How I'll seek thee where thou sleepest ! and I'll veil my weary head,
 Praying for a place beside thee, dearer than my bridal bed ;
 And I'll give thee tears, my husband, if the tears remain to me,
 When the widows of the foeman cry the coronach to thee.

W. E. ATTOUN.

MANY of the Scottish chiefs at the time of King William's
 accession to the throne in 1688 refused to acknowledge his
 right, and still adhered to James. In August, 1691, Wil-

liam issued a proclamation, offering pardon to all who would take the oath of allegiance before Dec. 31. These terms were accepted by all the chiefs, except Macdonald of Glencoe. The old chief, however, went to Fort William, on Dec. 31, to take the oath: but the officer, saying he had not sufficient authority to receive it, referred him to the officer commanding at Invernay; where Macdonald repaired, and took the oath, Jan. 6, 1692. The Earl of Argyle, and some other enemies of the Macdonald clan, taking advantage of this unavoidable delay, persuaded King William that the clan were still in rebellion, and obtained permission to extirpate it. Accordingly, one hundred and twenty soldiers, under the command of Campbell of Glenlyon, were sent to Glencoe on Feb. 1. They were received with hospitality, and treated as guests at the chieftain's castle for two weeks. On Feb. 12, they supped and played cards with Macdonald; and on the same night he was visited by Lieut. Lindsey, and, as he arose from his bed to order refreshments, was shot through the head; and his wife received such injuries as resulted fatally the next day. Several families were massacred in the same way, about forty persons in all being killed: a large number, however, escaped to the mountains, where many perished

of starvation. The scene given represents one of the fallen chiefs, surrounded by his wife and friends. The gentleman personating the fallen chieftain should lie upon the floor of the stage, near the front, with his head towards the right, and lying upon his right arm, which is bent under it. His left arm lies at his side, and his lower limbs are extended towards the left. His eyes are closed, his face very pale, and turned towards the audience with a fixed expression. He wears a black tunic trimmed with gold, belt and kilt, plaid scarf tied over the shoulder, striped stockings, and shoes. His tunic is thrown open in front, showing a wound upon his breast; and his sword is at his side. The chieftain's widow kneels behind him. Her right hand is raised above her head, pointing upwards; her left clasps the hand of her little boy, who stands beside her. She wears a dress of black or crimson, with low neck and short sleeves, a plaid scarf attached to the belt and tied at the shoulders, and a black-lace veil and jet coronet upon her head: her face is very pale, and she looks upwards with an earnest expression.

The child should be from five to seven years of age. He stands at the left of the lady, his right hand holding her left, his left at his side: he stands close to her, looking up,

as she points, with a sad expression upon his face. His costume is a tunic of black velvet, with plaid scarf and kilt, striped stockings, shoes, and Scotch cap with feather.

The two other gentlemen are upon the right of the stage. They kneel at the head of their chief, their faces toward the left, presenting a side-view to the audience. The one on the outside, nearest the front, with clasped hands, looks down with an expression of grief at the fallen friend ; while the other bows his head upon his hands, covering his face. They should be dressed in a costume similar to that of the chief, but simpler, and of different color. Flashes of light should be thrown upon the group at intervals. Music slow, and of a mournful character.

IN THE WILDERNESS.

ONE GENTLEMAN.

Mangled, uncared for, suffering through the night,
With heavenly patience the poor boy had lain
Under the dreary shadows left and right :
Groaned on the wounded, stiffened out the slain.
What faith sustained his lone
Brave heart to make no moan,
To send no cry from that blood-sprinkled sod,
Is a close mystery with him and God.

But when the light came, and the morning dew
 Glittered around him like a golden lake;
And every dripping flower, with deepened hue,
 Looked through its tears for very pity's sake, —
He moved his aching head
Upon its rugged bed,
And smiled, as a blue violet, virgin-meek,
Laid her pure kiss upon his withered cheek.

The strangest posy ever fashioned yet
 Was clasped against the bosom of the lad,
As we, the seekers for the wounded, set
 His form upon our shoulders, bound and sad;
Thought he but seemed to think
How violets nod and wink;
And as we cheered him, for the path was wild,
He only looked upon the flowers, and smiled.

GEORGE H. BOKER.

THIS simple picture represents a scene on the battle-field of the Wilderness, — one of the hardest-fought battles of the late war.

Upon the right of the stage, an irregular box about two feet high is placed, and covered with brown cambric to represent a stump of a tree; or a small box, covered with green, will answer. The young man personating the wounded soldier should be about twenty years of age, and of handsome features. He lies upon the floor of the stage,

with his right elbow resting upon the stump, his head supported upon his right hand. He leans toward the right, looking down upon a small cluster of violets which he holds in his left hand. His right leg is bent at the knee, his left extended straight. He wears a flannel shirt, open at the neck ; light-blue trousers, with the left leg turned up nearly to the knee, and a bandage tied round the limb near the ankle. The tableau should be lighted by flashes of red fire thrown from the left. Music alternately loud and soft.

SPIRIT OF '76

THREE GENTLEMEN AND THREE LADIES.

Listen, young heroes ! — your country is calling ;

Time strikes the hour for the brave and the true :

Now, while the foremost are fighting and falling,

Fill up the ranks that have opened for you !

Stay not for questions while Freedom stands gasping ;

Wait not till Honor lies wrapped in his pall :

Brief the lips' meeting be, swift the hands' clasping ;

Off to the wars is enough for them all !

Break from the arms that would fondly caress you :

Hark ! 'tis the bugle-blast ! sabres are drawn !

Mothers shall pray for you, fathers shall bless you,

Maidens shall weep for you, when you are gone.

"Never or now!" cries the blood of a nation,
Poured on the turf where the red rose should bloom:
Now is the day and the hour of salvation;
"Never or now!" peals the trumpet of doom.

O. W. HOLMES.

THIS scene forms a very fine domestic tableau of the Revolutionary epoch of '76, and may be produced with but little expense in the way of time and costuming. The principal figure of the group is a young man of about twenty-five years of age. He is represented as about leaving his family, who are seen busy in preparation for his departure to the field. He stands a little farther back than the centre of the stage, his right hand grasping a musket, with bayonet attached, which is extended towards him; his left resting upon the hilt of a sword, which is held towards him from the left. About two-thirds of his face is turned towards the audience, and he looks out towards the right with a determined expression upon his face. He is dressed in a dark uniform-coat of the period, with lace ruffles at the wrists, black vest with broad lace ruffles, black breeches, silk stockings, and buckle-shoes. The old man, his father, stands at his right, holding the gun towards him, the stock lying upon his left hand, while his right is upon the lock;

and he looks at that part carefully, as if examining its condition. He is dressed in light-brown coat and breeches, dark vest, silk stockings and pumps, and a gray wig, with bald front upon his head. The young man's mother stands at his left, holding the sword in her left hand towards the son ; while her right is raised above her head, and pointed upwards, as she looks at him with an earnest expression.

Her dress is of plain black material, with small white shawl over the shoulders, pinned at the waist, and cap with ruffle upon her head. One lady kneels in front of the young man, holding the ends of a sword-belt, which passes over his shoulders, in her hands, in the act of fastening it. She is plainly dressed, with a large handkerchief over her shoulders, and her sleeves rolled up above her elbows. In this position, her back is towards the audience. The wife of the officer is seated upon the left of the stage. She holds in her left hand a large white paper, at the top of which is printed or written in large letters the words, "Fourth of July, 1776." The left side of her face is turned towards the audience ; and she looks towards the young man with a firm expression, pointing with her right hand to the paper which she is holding. Her dress is a gray or crimson silk, black-lace shawl, and lace cap upon her head. A chair,

holding a knapsack and hat, may be placed upon the right of the stage. The remaining characters are a young boy and a girl, the children of the officer. The boy is seated in front of his father, a little to the left. He is engaged in pouring gunpowder from a paper into a horn which he holds in his lap. He is dressed in a black-velvet frock, knee-breeches, and gaiters. The little girl is seated at her mother's feet, her right arm upon her lap, and looking anxiously at her father. She should be of light complexion, with hair in curls, and dressed in short white-muslin dress, with low neck and short sleeves, and a blue-silk sash. As the curtain rises, a bright-red light should be thrown upon the group, changing to a white, and then to a bright-blue light, which remains until the fall of the curtain. The music is "Hail, Columbia," or some other national American air, played in a spirited manner.

DAVID'S LAMENT OVER ABSALOM.

TWO GENTLEMEN.

His hair was yet unshorn, and silken curls were floating round
the tassels,

As glossy now as when, in hours of gentle dalliance,
Soothing the snowy fingers of Judæa's daughters.

His helm was at his feet.
 His banner, soiled with trailing through Jerusalem,
 Was laid reversed beside him ; and the jewelled hilt,
 Whose diamonds lit the passage of the blade,
 Rested like mockery on his marble brow.
 The king stood still until the last echo died
 Upon the pavement ; then throwing back the sackcloth
 From his brow, and laying back the pall
 From the still cold features of his child,
 He bowed his head upon him, and burst forth
 In the resistless eloquence of woe : —

“ Alas, my noble boy, that thou shouldst die ! —
 Thou who wert made so beautifully fair !
 That death should settle in thy glorious eye,
 And leave his stillness in this clustering hair !
 How could he mark thee for the silent tomb,
 My proud boy, Absalom ?

.
 And now farewell ! ’Tis hard to give thee up,
 With death so like a gentle slumber on thee.
 And thy dark sin ! — oh ! I could drink the cup
 If from this woe its bitterness had won thee !
 May God have called thee like a wanderer home,
 My lost boy, Absalom ! ”

N. P. WILLIS.

At a little distance back of the centre of the stage, a long box covered with black is placed, upon which the young man is lying, with his head towards the right. His

right arm is upon his breast, his left at his side. He wears a crimson-velvet tunic with long sleeves, ornamented with metal plates; the lower part of his body being covered with a black pall. He is of dark complexion, curling hair, and with face very pale. David kneels behind the bier, his hands clasped, and looking upwards with a sad expression. He wears a long velvet robe trimmed with gold or ermine, with drapery-sleeves, ermine cape, white wig of very long hair, mustache, and full white beard. A gilded helmet may be placed at the foot of the bier on the left, and a sword on the right.

The young man who personates Absalom should be of handsome, straight features. A bright-blue light should be thrown upon the figures. Music, some sacred hymn.

EXCELSIOR.

ONE GENTLEMAN AND ONE LADY.

The shades of night were falling fast
As through an Alpine village passed
A youth, who bore, 'mid snow and ice,
A banner with the strange device, —
“Excelsior!”

His brow was sad ; his eye beneath
Flashed like a falchion from its sheath ;
And like a silver clarion rung
The accents of that unknown tongue,
“ Excelsior ! ”

“ Try not the pass,” the old man said ;
“ Dark lowers the tempest overhead ;
The roaring torrent is deep and wide.”
And loud that clarion voice replied,
“ Excelsior ! ”

“ Oh, stay ! ” the maiden said, “ and rest
Thy weary head upon this breast.”
A tear stood in his bright-blue eye ;
But still he answered with a sigh,
“ Excelsior ! ”

“ Beware the pine-tree’s withered branch !
Beware the awful avalanche ! ”
This was the peasant’s last good-night.
A voice replied far up the height,
“ Excelsior ! ”

H. W. LONGFELLOW.

THIS familiar poem furnishes a very striking and original subject for the tableau.

The scene represents the youth as he is about to ascend the mountains, with the peasant-girl and the old man at the foot endeavoring to dissuade him from his perilous enter-

prise. The stage should be covered with white-cotton sheet, with a pile of boxes, arranged to represent a declivity, sloping from the centre of the stage gradually upwards towards the right. The young man should stand at the foot of this pile, with his right foot advanced forward upon it, as if ascending: he should carry in his right hand a small banner, either of white cotton or paper, with the word "Excelsior" printed upon it, or cut out of black-colored paper, and sewed on. His left hand is raised, and the forefinger pointed toward the inscription upon the banner; and he looks toward it with a determined expression, his lips firmly set. He should be of dark complexion, with straight features, and hair combed back from his forehead. He is dressed in a slate-colored tunic trimmed with black, with white collar, gray stockings, belt, and buckle-shoes. The peasant-girl stands near the right side of the stage, looking up towards the young man. Her clasped hands are extended towards him; and she leans forward, gazing at him with an appealing expression upon her face. She should be dressed in a blue skirt, black bodice with shoulder-straps, white sleeves, cap, striped stockings, and slippers.

The old man stands on the left of the stage: his face is turned towards the young man, and his right hand raised,

pointing upward, as if warning him of the impending storm. He is dressed in a brown jacket, red vest, corduroy breeches, boots, and cloth cap: he also wears a gray wig and whiskers. A handful of small pieces of paper should be thrown into the air before the curtain rises, to represent snow. The noise of a storm should be made without, and the light on the tableau thrown on in flashes. Music alternately loud and soft.

THE SOLDIER'S DREAM.

THREE GENTLEMEN, A BOY, TWO LADIES, AND A YOUNG GIRL.

Our bugles sang truce; for the night-cloud had lowered,
And the sentinel-stars set their watch in the sky;
And thousands had sunk on the ground, overpowered, —
The weary to sleep, and the wounded to die.

When reposing that night on my pallet of straw,
By the wolf-scaring fagot that guarded the slain,
At the dead of the night a sweet vision I saw;
And thrice, ere the morning, I dreamt it again.

Methought, from the battle-field's dreadful array,
Far, far, I had roamed on a desolate track.
'Twas autumn; and sunshine arose on the way
To the home of my fathers, that welcomed me back.

Then pledged we the wine-cup, and fondly I swore
From my home and my weeping friends never to part :
My little ones kissed me a thousand times o'er,
And my wife sobbed aloud in her fulness of heart.

Stay, stay with us ; rest ; thou art weary and worn ;
And fain was their war-broken soldier to stay :
But sorrow returned with the dawning of morn,
And the voice in my dreaming ear melted away.

CAMPBELL.

THIS scene represents an episode of one of our battle-fields during the late war. Although the poem accompanying is not of recent date, the sentiment is equally applicable to all periods. The stage is cleared, with the exception of a small pile of straw, or a green bank upon the left side. A set of curtains should be placed at about three feet in front of the background ; and a platform about two feet high may be placed between these curtains and the background, though this is not indispensable. A young man lies upon the straw, at the left : his face is towards the background, his head towards the left, and his limbs extended towards the right ; his eyes are closed, and his arms lie naturally at his sides. He wears light-blue pants, dark-blue coat open in front, and dark fatigue-cap. The remaining figures are grouped behind the curtains at the back, which should be

drawn aside, so as to afford a complete view of all the characters. A young man stands a little to the left of the centre of the stage, near the front: his face is towards the right, looking down upon his wife, who stands in front of him; and his hands are extended, grasping those of his children, who stand on either side. He wears light-blue trousers, dark-blue coat, fatigue-cap, and is represented as about thirty years of age, and resembling as nearly as possible, in height and feature, the gentleman lying in the foreground. This may be accomplished by two gentlemen of similar complexion combing the hair in the same way, and wearing false beards of the same shape. The lady representing the soldier's wife stands a little in front of the centre of the stage. Her face is towards the left, her head leaning upon the right shoulder of her husband, and her hands extended, and lying upon his shoulders. She wears a dark-blue dress, white undersleeves, and small cap upon her head, or hair in curls behind. A young boy stands at the left side of the soldier, and nearer the front: his left hand rests in that of the soldier, his right grasps his arm; and he looks up towards him with a pleased expression, his face being turned towards the right. He should be eight or nine years of age, and should wear a jacket and trousers of dark

cloth, with knot of bright ribbon tied at the neck. Upon the soldier's right, a little girl six or seven years of age stands. Her position is just behind the mother, close to her, holding her father's right hand in both of hers, and looking up towards him with a smiling expression, her face towards the left, showing a profile view to the audience. She wears a dress of some bright-colored material, with neck cut low, and hair in curls. A table and two chairs should be placed near the background, at the right. A gentleman representing the father of the soldier stands at the right side of the table, as if just rising from the chair placed there. His right hand is raised to his forehead, shading his eyes; his head is inclined forward towards the left, and his left arm extended with a gesture of surprise. He wears a blue coat, buff vest, and black trousers, or a morning-gown, and bald gray wig. The lady personating the mother stands at the left side of the table, nearer the centre of the platform. Her face is towards the left, turned upwards, and her hands clasped upon her breast. She wears a black dress, white handkerchief around her neck, white cap, and gray hair.

A clear white or blue light should be thrown upon the group in the background; the front of the stage being quite dark, or lighted by occasional flashes of red fire thrown from the right. Music, "Home, sweet home."

CONSOLATION.

ONE GENTLEMAN AND ONE LADY.

A gleam that dazzled ; light that came and went,
Struggling to rise ; and then a long-drawn breath, —
Thus, on a camp-cot stretched beneath my tent,
I came to life from out a sleep like death.

'Midst dreams of home, and of a mother's care,
I felt the pressure of a stranger's hand ;
Heard her soft voice ascend in fervent prayer ;
And saw bright angels close beside her stand.

With willing hands she bathed my aching head ;
Spoke of the anxious nights and weary days
Through which my life hung on a slender thread, —
“ Not unto me, to God, give all the praise ! ”

Read golden words from out the Book of life,
Pointing with upraised finger to the skies ;
Told me that victory crowned that day's fierce strife ;
Whispered of Him whose mercy never dies.

What though her cross, and, more, her simple dress,
Bespoke allegiance to the Church of Rome ?
Is there a patent on the power to bless ?
Can but one church supply the place of home ?

Think you she stopped to question what my creed
When first they found me bleeding on the sod ?
Should I have asked her, " Are we both agreed
As to the form in which to worship God ? "

There is a church broad as the heaven above ;
Its faith as pure as God's resplendent throne ;
Its creed, humanity ; its precept, Love :
Sister of Mercy, these are all thine own.

W. H. K., " Evening Transcript," May 31, 1865.

THIS beautiful and simple tableau is from the celebrated painting by Constant Meyer, which, at the time of its exhibition in Boston in the spring of '65, attracted very general attention, and excited warm admiration, not only from its wonderful drawing and coloring, but from its inherent poetry of sentiment, which touched the hearts of all who were so fortunate as to see it. The picture represents a young Union soldier lying wounded upon a hospital-bed, with one of the order of Sisters of Charity kneeling beside him, reading and speaking to him words of comfort and hope. A low bed, or a pile of two or three mattresses, should be placed just back of the centre of the stage, with pillows upon the right end, and covered with blankets. A small, plain, wooden table is placed upon the left of the stage, upon which is an ordinary tin dipper and a small glass vial.

The young soldier lies upon the blanket, with his head towards the right, the upper part of his body raised by pillows, his face towards the audience, his hands clasped, lying upon the pillow under his right cheek. He should be of dark complexion, with black mustache. His face is very pale, with lines under the eyes ; and he wears a thoughtful, attentive, but rather painful expression of countenance. His dress is a dark-blue fatigue-jacket, with sleeves turned back, shirt open at the neck, light-blue trousers, and bandage tied around his head. His lower limbs are partially covered by a blanket. The lady kneels at the right of the bed or mattresses, at a point about in the centre of the stage. A small book is in her right hand : her left is raised, the forefinger pointing upwards ; and she looks down toward the book, with her face towards the audience, with a benevolent expression. She wears a long black robe with very wide drapery-sleeves, broad white collar cut in a circular shape, about six inches wide, a white band tied close to her face, white cap and lawn veil upon her head, and beads with cross, attached to the waist. She should have dark hair, with clear complexion and straight features.

The curtains at the back should be parted at a little to the left of the centre, showing the wall behind. A blue or a

white light should be thrown upon the figures from the right.
Music, "Come, ye disconsolate."

THE CHRISTMAS-TREE.

TWO GENTLEMEN, A LADY, AND SEVEN OR MORE CHILDREN.

Christmas is here :
Winds whistle shrill,
Icy and chill.
Little care we ;
Little we fear
Weather without,
Sheltered about
The mahogany-tree.

Here let us sport,
Boys, as we sit ;
Laughter and wit
Flashing so free.
Life is but short :
When we are gone,
Let them sing on
Round the old tree.

Evenings we knew
Happy as this ;
Faces we miss,
Pleasant to see.

Kind hearts and true,
Gentle and just,
Peace to your dust
We sing round the tree.

W. M. THACKERAY.

THIS is a familiar scene, probably, to almost all readers : if there be any to whom the subject is a novelty, I trust the idea here given will be a source of pleasure to them in the realization. Upon the right of the centre of the stage, two chairs are placed, in which are seated the grand father and mother of the children, taking part. The old man is seated nearer the centre of the stage, with his right arm around a little girl, who looks up with a pleased expression, holding up a doll towards him : he wears a morning-gown, buff trousers, and waistcoat. The grandmother is seated on the right, with her left hand upon the head of a little boy beside her, who looks up towards her, holding up a new toy for her admiration : she is dressed in black, with white handkerchief and cap. On the left of the stage, near the front, a girl of about ten is seated, with a large doll before her, holding up her fore-finger as if talking. On the right a young boy is riding a rocking-horse, with a small whip raised above his head. The tree is a spruce or fir tree : it

is placed at the left of the centre of the stage, on a small table ; and the branches hung with horns-of-plenty, toys, books, bags of candy, candles lighted, and so forth. A gentleman stands beside, holding out books and toys ; and the remaining eight children crowd around, holding out their hands, with their faces half turned from the audience. Music lively.

CHRISTMAS EVE.

ONE LADY AND A YOUNG GIRL.

'Twas the night before Christmas, when all through the house
Not a creature was stirring, — not even a mouse.
The stockings were hung by the chimney with care,
In hopes that St. Nicholas soon would be there ;
The children were nestled all snug in their beds,
While visions of sugar-plums danced in their heads ;
And mamma in her kerchief, and I in my cap,
Had just settled our brains for a long winter's nap :
When out on the lawn there rose such a clatter,
I sprang from my bed to see what was the matter.
Away to the window I flew like a flash,
Tore open the shutters, and threw up the sash.

CLEMENT C. MOORE

THE design of this tableau, though not adhering strictly to the traditional visitation of St. Nicholas, is rather more poetical and picturesque than that described by the poem particularly. The scene represents a young girl lying upon a couch, and her good angel, who stands near, holding out gifts to her. A lounge, upon which are sheets, counterpane, and pillow, should be placed at the back of the stage, and curtains looped above it on either side. The young girl, who is from eight to ten years of age, lies upon the lounge, with her head towards the left, and her face towards the audience: her eyes are closed, and her arms lie naturally upon the counterpane, which is turned back; and she wears a white night-dress with low neck.

The angel should be represented by a young lady of from twelve to sixteen years of age. She stands behind the lounge, at the foot, with her face turned towards the left, looking down towards the sleeping girl; her profile presented to the audience. She holds in her hands, which are extended, a small basket, with dolls and other toys hanging out. Her hair should be combed back in curls; and she wears a white robe without sleeves, and wings of muslin or paper. A blue smoke should surround the angel. Music soft, but lively.

CHRISTMAS MORNING.

ONE LADY AND A YOUNG GIRL.

A merry, merry Christmas,
To crown the closing year !
Peace and good-will to mortals,
And words of holy cheer !

What though the dreary landscape
Be robed in drifting snow,
If on the social hearthstone
The Christmas-fire may glow ?

What though the wind at evening
Blow harsh o'er land and sea,
If eager hands and joyful
Light up the Christmas-tree ?

Soft falls its pleasing lustre
Upon the group around, —
On merry laughing childhood,
And age with glory crowned.

With eyes of rapture beaming,
Each little guest receives
Affection's token gleaming
From out the shining leaves.

THIS is a companion-picture to the tableau of Christmas Eve, and should always be given in connection with that, as it is easily produced, and carries out the idea of the first named in a very pleasing manner. The lounge in this scene should be turned round, so that the head is towards the right. A small square table should be placed in front of the centre of the lounge, towards the audience, upon which are placed horns-of-plenty, paper-boxes gayly colored, fruit, and toys. The young girl is sitting upon the lounge, her right arm bent, the elbow resting on a pillow, and holding a doll: her left arm is extended, and she holds in her left hand a stocking upside down, the contents of which she watches intently. Her face is towards the left, presenting about a two-thirds view to the audience; and she is dressed as in the previous tableau. The angel is towards the foot of the lounge, her arms raised and extended, as if about to fly upwards: her face is partially turned away from the girl's, and she is surrounded with a thick blue smoke. Music a lively waltz, and tinkling of a small bell.

JONATHAN'S COURTSHIP.

ONE GENTLEMAN AND TWO LADIES.

THIS is a comic tableau, in two movements, readily represented, and always sure to please. The characters are a New-England mother and daughter, and her Yankee sweet-heart.

The young lady is seated in the centre of the stage, in an ordinary wooden or chip-bottomed chair. A basket of apples is placed at her side, a plate in her lap. As the curtain rises, she is discovered in the act of peeling an apple, the detached skin of which is hanging down. She is seated looking towards the right, head inclined downwards; her left side being turned towards the audience. She is dressed in a plain calico, with apron and shoes, her hair hanging in two braids behind, tied with ribbon.

The young man should stand at some little distance behind her chair, holding his hat in one hand, the other extended, his feet placed as if advancing; while he looks toward the audience with a knowing expression, as if to show that he is about to surprise the young lady. His dress is a swallow-tailed, blue-cloth coat, very long, with brass buttons; yellow vest,

cut low ; striped trousers, very short ; and gaiter-boots, or very large shoes. He should wear on his neck a wide, stand-up collar, and gay neckerchief ; on his head a wig of light sandy hair, combed very straight ; and should carry a white-beaver hat in his hand. The mother should be at the back of the stage, with only her head protruding from the curtains at the background, as she watches the couple in the front with a menacing expression. The figures should remain in the positions described for about twenty seconds after the rise of the curtain ; when the young lover should suddenly step forward, grasp the young lady, and kiss her on the cheek, stepping back, and looking down sheepishly after so doing. At the same time, the young lady should drop the apple and knife, and rise, with her finger in her mouth, looking down towards the ground. The mother, at the same time, steps out from behind, and raises a broom over her head, and looks angrily at the couple. The figures should remain in this position for the same length of time as the first part occupied, when the curtain should fall. Music, "Yankee Doodle."

THE COMING STORM.

ONE LADY AND TWO BOYS.

THIS is a comic domestic tableau, readily produced, and always sure to excite a great deal of merriment. The characters are an old lady, and two boys of from ten to fourteen years of age. The old lady is seated on the right-hand corner of the stage, with her right arm leaning on a table at her right side. Her eyes should be closed, as if sleeping, and her head inclined on her right shoulder; while her left hand lies on her lap, holding her spectacles. She should be plainly dressed, with a checked apron, and a spotted neckerchief over her shoulders: on her head she should wear a ruffled cap. One of the boys should stand at her left side, a little behind her. In his left hand he should hold, close to her left ear, a paper-bag blown up; while his right hand is raised as if about to burst it. He should stand gazing at the old lady with a mischievous expression. The other boy stands behind, looking over the left shoulder of the first with an amused expression.

In about thirty seconds after the curtain rises, the boy

holding the bag should explode it ; while the old lady starts up in amazement, dropping her spectacles, and the boys look at each other, laughing, and pointing at her. The curtain should be dropped quickly. Music lively.

THE TORN BREECHES.

ONE LADY AND A YOUNG BOY.

THE characters in this picture are an old lady, and her grandson of from six to eight years of age. An old arm-chair should be placed at the right of the stage, and facing towards the right. A table should also be placed at the right of the chair, on which is a pincushion, work-basket, and so forth. The old lady should be dressed in plain calico dress, checked apron, and a cap. In her hands she should hold a small pair of boy's trousers, her right hand protruding through a hole in the knee ; while she looks towards the boy with a menacing expression. The boy should stand leaning against the left arm of the chair, with his back towards the old lady, and looking down towards the left with a sorrowful expression. He should be partially dressed in a gray waistcoat, shirt, collar, shoes, and stock-

ings, his knees bare, and his arms folded behind him. Another table may be placed upon the stage at the right-hand side, and other kitchen-utensils in the background. Music lively.

THE VILLAGE BARBER.

ONE GENTLEMAN AND ONE BOY.

THIS very amusing tableau represents an old village barber in the act of using the shears on a young rustic specimen of about ten or twelve years of age. The old man should stand to the right of the centre of the stage, with his left hand on the top of the boy's head, holding it back. His position should be looking down towards the boy, with his head inclined towards the right. He should hold the shears in his right thumb and fore-finger, with a lock of the boy's hair between the arms of the shears. His dress should consist of a black waistcoat, linen or calico jacket, high shirt-collar, and long apron tied round his waist, and reaching to the ground. A wig with bald top, and a pair of spectacles, will complete his costume. The boy should stand in front of the old barber, to the left,

facing towards the right, his head inclined backward, and making a wry face, as if crying. He should wear a calico blouse, and a long apron over his shoulders. The background of the picture may represent a barber-shop. Music lively.

HIS ONLY PAIR.

A LADY, A YOUNG GIRL, AND A BOY.

THE scene represented is a poorly-furnished kitchen. In the centre of the stage, a woman is seated with a pair of boy's trousers in her lap. She should be seated so that her face is turned towards the audience, holding in her right hand a pair of shears, with which she is about cutting the trousers in her left hand. She should wear a plain calico dress, loose waist, and striped apron. The boy should be seated on a table to the left of the stage, his face turned towards the right, and looking down with a sorrowful expression at an apple which he holds in his lap. He should wear a jacket, collar, and shirt, leaving his legs bare. A girl of about twelve years of age should stand at the right, looking over her mother's shoulder, her face towards the

left. She should wear a plain calico dress, and a broad scarf or small shawl over her shoulders, her feet being bare. An old chair and one or two kitchen-utensils may be scattered over the floor. The light should be thrown from the left. Music soft.

THE ONCONVANIENCE OF SINGLE LIFE.

ONE GENTLEMAN.

THIS amusing tableau is from the well-known picture representing an Irish bachelor among the numerous discomforts of his solitary life. He should be seated on a bench or stool in the centre of the stage, with a tattered coat lying across his knees. He should hold in his left hand a needle, which he is vainly endeavoring to thread. His right eye should be closed, and his mouth puckered up with the effort he is supposed to be making to accomplish his object.

His dress should be a long brown or gray coat, patched at the elbows, corduroy trousers with one leg turned up, showing his boot, vest thrown open, standing collar with one side turned down, and felt-hat with rim rolled up. He

should have a crop wig of short red hair. At the left corner of the stage, there should be a basket of potatoes overturned, and a table on the right with plates, pots, pans, and other utensils, in great confusion. Music lively.

A RAAL CONVANIENCE.

ONE GENTLEMAN AND A LADY.

THIS is a companion to the previous tableau, the gentleman appearing in that also appearing in this picture, although he is supposed to have changed his state; and his wife now appears in the scene. The gentleman, dressed in trousers, stockings, and shirt, should stand to the right of the stage, his face turned towards the left, and looking down towards the woman. His right hand should be raised to his shirt-collar, which is thrown open; while in his left hand he holds a small button extended towards the wife. He should wear a rather troubled expression on his face. The lady personating the wife should be seated to the left of the centre, a little farther back than the man. Her head should be inclined to the right as she looks up

towards him, with a smile on her face. In her hand she should hold the thread ; and she should wear a plain calico, with a handkerchief on her head. A work-basket should be placed at her feet, and a table on the left, with every thing arranged in an orderly manner. Music lively.

THE FLOWER OF THE FAMILY.

ONE YOUNG GIRL.

THIS is a comic tableau that invariably surprises as well as interests an audience.

As the curtain rises, an empty flour-barrel is discovered on the stage, which is quite dark, with the word "Flour" painted in large black letters on the front. The curtain should be dropped quickly, and the second part of the tableau be prepared instantly. Half of the barrel must be cut away, and the remaining hoops and staves secured ; and, in the second part, the inner side of the half-barrel turned toward the audience, showing a little girl about six years of age, seated on a cricket inside the barrel, and looking out demurely towards the audience. She is dressed in white muslin trimmed with blue ribbon, with a strong white light

thrown upon her. The inside of the barrel should, if possible, be lined with some dark material, as it will relieve the figure. If the revolving platform is used, the change of the barrel's position may be effected without dropping the curtain, — merely turning up the lights in the change. Music lively.

PATIENCE AND IMPATIENCE.

ONE LADY AND THREE BOYS.

THE original of this picture is probably familiar to almost everybody, though hardly, perhaps, as a tableau. It has however, whenever presented, always been well received and appreciated. A lady personating an old grandmother is seated in an arm-chair, at the right of the stage. Before her, a little boy of about eight or ten years is standing, holding the old lady's yarn, which she is winding from his wrists. The old lady's face is turned towards the left, and she looks down towards the boy with an impatient expression. In one hand she holds the ball, and with the other she endeavors to disentangle a knot in the yarn. She should be plainly dressed, with a cap upon her head,

and a large handkerchief around her neck. The boy is in his shirt-sleeves, and stands looking up with a mournful expression. Two other boys may be introduced, who stand at the back, making faces, and pointing to the boy holding the yarn. The room should have plain kitchen-furniture.

MOVING IN.

TWO GENTLEMEN, A BOY, THREE LADIES, AND A YOUNG GIRL.

You must wake and call me early, call me early, husband dear :
To-morrow'll be the maddest time of all the glad New Year ;
Of all the circle of the year, the maddest, muddiest day :
For to-morrow's the first of May, my love ; to-morrow's the first of May !

I sleep so sound all night, my dear, that I shall never wake
If you do not call me loud when the day begins to break.
But there are other things will break, I guess, besides the day :
For to-morrow's the first of May, my love ; to-morrow's the first of May !

And, oh ! tell Bridget, husband, to be careful how she moves
The earthenware and crockery, and other things she loves ;
And, if upon the sidewalk you should hear a dreadful crash,
You'll know our china dinner-set has gone to eternal smash.

Of course, some common things will break, some costly ones, perhaps ;
But you can't expect to move, you know, without a few mishaps.
And, when we've got the moving done, you'll have some bills to pay :
For to-morrow's the first of May, my love ; to-morrow's the first of May !

THE unpleasant reminiscences of *moving* are doubtless familiar to most housekeepers in one way or another. The scene here given is one that has or may have occurred to more than one of our readers.

The stage represents an ordinary room, with chairs, tables, tubs, and a variety of furniture of all kinds, piled in the corners and at the back of the stage. There is a small table a little behind the centre of the stage, and a chair to the right of this table, with a smashed bandbox, with the cover off, upon the seat. A lady personating a servant-girl is seen upon the left of the stage : she kneels upon the floor of the stage, her body thrown forward towards the right, her hands grasping a large picture or mirror which lies upon the floor, and her face turned towards the right, looking up at the lady on the opposite side with a terrified expression. She wears a striped calico dress with sleeves rolled up, checked apron, and handkerchief upon her head. The lady of the house stands at the right of the stage, near the front. Her hands are raised above her head with a gesture of surprise ;

her face is towards the left; and she looks at the servant with a startled and angry expression. A pair of gas-shades lie at her feet, and some pieces of broken glass may be strewn around.

She wears a black dress, white apron, and white handkerchief upon her head, and should be represented as about forty years of age.

The father of the family stands to the left of the lady, nearer the centre: he carries a large box labelled "Cigars" under his right arm; and in his left holds up a bonnet, — an old, flattened-out one will do, — which he is supposed to have sat upon accidentally, and which he looks at with an amazed expression, his face being towards the left.

He wears a blue or drab coat, yellow waistcoat, and trousers and felt-hat. He should be represented as about forty or fifty years of age. A young lady, the elder daughter of the flock, stands at the left of the father, in the centre of the stage: her right hand is doubled up, and raised above her head; and she carries a large pasteboard box under her left arm. Her face is turned towards the right, upon her father, with an angry expression.

She wears a white skirt, black mantilla, and white bonnet. A young girl about ten or twelve years of age stands

at the left of the elder sister, holding a large doll in her right arm, and a basket, labelled "Kittens" in large letters, in her left. Her face is turned towards the left, looking at the servant with an expression of surprise. She wears a plain blue dress cut short, and small shawl over her shoulders. At the feet of this young girl, and in front of the servant, a boy two years younger than the girl is lying upon his back, with his head towards the right, and his arms extended on either side upon the floor: his face is turned upwards, and made up with a crying expression. A wooden rocking-horse or small wheelbarrow, or any other similar toy, which he is supposed to have been carrying, is tipped bottom upwards, and lies upon his breast. He should be close to the servant, as his fall is supposed to have been caused by a collision with her; and he should wear the ordinary dress of boys of that age.

The music should be the song of "Sweet Home," played very lively, without regard to the time in which it is written.

MOVING OUT.

TWO GENTLEMEN, THREE LADIES, AND A YOUNG GIRL.

There's many a finer house, they say ; but there's none so bright as this :

We've many a nice arrangement here, which we shall sadly miss, —
These pleasant rooms, the balcony, the trees around the door :
When we moved in there was but one ; we planted seven more.

The honeysuckle round the porch has woven its wavy bowers,
And in the garden we have reared a bright array of flowers.
But, though we've loved our home so well, we've got to move away :
For to-morrow's the first of May, my love ; to-morrow's the first of
May !

Our carpets they must all come up, our pictures all come down :
If you'll unscrew the looking-glass, I'll wrap it in my gown.
The books I'll leave for you to pack ; be careful they're not jammed :
The chandelier may go by cart ; the globes should go by hand.

Be sure and take the hammer round, — we shall have need of that ;
Save all the paper you can find, and don't forget the cat.
Don't mix the pickles and preserves, nor throw the old brooms away :
For to-morrow's the first of May, my love ; to-morrow's the first of
May !

It is the well-known custom of the inhabitants of our metropolis to migrate from their old to their new habitations

upon the first day of May; that is, of those who find it necessary to remove: and the number is so great among the large population of that city, that it is all in an uproar of confusion annually at that time. The scene given is not an exaggeration of many that have occurred under the circumstances.

The stage represents an ordinary room, with tables, chairs, and other furniture, placed in a heap in the corners, or tied round with cords: at the back of the stage, an empty flour-barrel is placed, with the head taken off. A lady representing the mother of the family stands at the left of the stage, and facing towards the left. She holds in her right hand a pair of gas-shades: her left arm is piled up with articles of glass-ware, dishes, and so forth. She wears a black dress, white apron, and white handkerchief, and should be represented as about forty years of age. A lady personating the servant stands behind the first lady mentioned, towards the right: her body is facing towards the left; her head turned half way towards the front, with an angry expression upon her face. She carries in her left hand a valise stuffed full, and in her right a pail: her hands with these utensils are raised to the height of her waist, supporting a large looking-glass or picture which rests upon her. She

wears a striped calico dress, checked apron, and handkerchief around her head.

A young girl about ten or twelve years of age stands behind the servant: her body is facing towards the left; her head turned half way towards the right, with a bewildered expression upon her face. She carries in her left hand a basket labelled "Kittens," and in her right a large doll and other articles. She wears a blue dress cut short, with white apron. A young lady, the elder sister of the one just described, stands behind the young girl, near the right of the stage. She is facing towards the audience, with a dismayed expression upon her face. She carries in either hand a set of three paper bandboxes tied together, and a pile of three or four more resting on these sets, and piled on top perpendicularly, almost obscuring her head from the audience: her arms are held as close as possible to the pile endeavoring to support it. She wears a white-muslin dress, black mantilla, and white bonnet. A boy about eight or ten years of age brings up the rear of this pile. He is on the extreme right, facing towards the left, and carrying in his right hand a bandbox, which is raised above his head, towards the pile of bandboxes carried by his sister; and in his left he drags a wooden rocking-horse or small wheelbarrow.

At the back of the stage, the gentleman personating the father is seen, with his right leg in the barrel placed there, his left hanging outside, holding a hammer in his right hand, and, with both hands raised above his head, supporting a picture-frame by the corner, which is supposed to have fallen with him : his mouth is open, as if uttering an expression of pain. He wears a blue coat, yellow trousers and waiscoat, and bald wig. This tableau may be given in connection with Moving In, and previous to that, or separately, as both are described in detail ; though, as they are so simply produced, it would add to the interest to represent them as a series. Music, "Jeannette and Jeannot."

KING LEAR.

FIVE GENTLEMEN.

Lear. Let the great gods,
That keep this dreadful pother o'er our heads,
Find out their enemies now ! Tremble, thou wretch,
That hast within thee undivulged crimes
Unwhipt of justice ! Hide thee, thou bloody hand !
Thou perjured, and thou simular man of virtue,
Thou art incestuous ! Caitiff, to pieces shake,

That, under covert and convenient seeming,
Has practised on man's life ! Close pent-up guilts,
Rive your concealing continents, and cry
'These dreadful summoners grace ! I am a man,
More sinned against than sinning.

Kent.

Alack, bare-headed !

Gracious my lord, hard by here is a hovel :
Some friendship will it lend you 'gainst the tempest.
Repose you there, while I to this hard house
(More hard than is the stone whereof 'tis raised ;
Which even but now, demanding after you,
Denied me to come in) return, and force
Their scanty courtesy. [Enter GLOSTER with a torch.

Lear. What's he ?

Kent. Who's there ? What is't you seek ?

Gloster. What ! are you there ? Your names ?

Edgar. Poor Tom ; that eats the swimming frog, the toad, the tadpole, the wall newt and the water ; who is whipped from tithing to tithing, and stocked, punished, and imprisoned ; who hath had three suits to his back, six shirts to his body, horse to ride, and weapon to wear.

Glos. What ! hath your grace no better company ?

Lear. Oh, cry you mercy !

Noble philosopher, your company.

SHAKSPEARE.

. THIS very effective tableau from Shakspeare's great tragedy represents King Lear, after he has left Goneril his daughter, wandering, exposed to the furies of a raging storm in a desolate heath. He is sought out here by Kent,

a faithful friend, who, disguised as a servant, offers him shelter ; and by the Duke of Gloster, who, though friendly to his daughter, takes pity on the old man, and persuades him to seek shelter. The other characters are the court jester who attends Lear, and Edgar, son of the Duke of Gloster, whom he has offended, and from whom he is endeavoring to escape, disguised as a madman, clothed but scantily in blankets. The scene opens where Lear, meeting Edgar nearly naked, proceeds to tear off his own robes, and offer them to Edgar. The gentleman representing Lear stands in the centre of the stage, near the front. His right foot is advanced forward, his left extended behind. His right arm is raised, extended upwards towards the right, grasping one end of his drapery, which he is endeavoring to throw off: his left grasps the drapery upon his bosom. His face is turned towards the right, looking up with a fierce expression. He wears a skirt of crimson trailing behind ; a white drapery thrown over his shoulders and upper part of his body, showing the neck. He should have straight and rather prominent features, with gray wig, and beard very much disordered. Gloster stands on the right of the stage. He holds above his head, in his right hand, a burning torch : his left is extended towards Lear with

a gesture of entreaty; and his face is turned towards the left, looking upon Lear with an anxious expression. He wears a suit of armor, with a crimson mantle thrown over and almost covering it. He should be made up old, but not as old as Lear. Kent kneels upon the floor of the stage, a little to the left of Gloster, with his left hand upon his knee, and his right extended towards Edgar, who is at the left of the stage; and his face is turned towards the left, looking at Edgar. He wears a livery suit of light-brown, dark-brown mantle, and helmet. He should also wear gray wig and short beard. Edgar is at the extreme left of the stage. He is seated upon the floor, with his knees drawn up, his elbow resting upon his knees, and his chin upon his right hand. His face is turned towards the right, looking at Gloster, as if fearing recognition. He is dressed in blankets, arranged so as to show the arms bare, and the legs below the knees, with flesh stockings, and long black wig; hair tied in horns in front, or with feathers on the head. The jester stands at the left side of Lear, with his left hand on Lear's left arm, his right hand on Lear's right shoulder, his face towards the right, looking over Lear's left shoulder at Gloster. He wears a blue cone-shaped cap, salmon-colored waist and trunks, flesh stockings, shoes, and blue man-

tle over his shoulders. The noise of a storm should be heard outside, flashes of red and blue light should be thrown upon the group, and streaks of lightning may be made upon the curtain behind.

TRIAL-SCENE FROM THE MERCHANT OF VENICE.

TEN GENTLEMEN AND TWO LADIES.

Shylock. Most learned judge! A sentence: come, prepare.

Portia. Tarry a little: there is something else.

This bond doth give thee here no jot of blood:

The words expressly are a pound of flesh.

Take, then, thy bond; take thou thy pound of flesh:

But, in the cutting it, if thou dost shed

One drop of Christian blood, thy lands and goods

Are, by the laws of Venice, confiscate

Unto the state of Venice.

Gratiano. O upright judge! — mark, Jew, — O learned judge!

Shy. Is that the law?

Por. Thyself shall see the act;

For, as thou urgest justice, be assured

Thou shalt have justice more than thou desir'st.

Gra. O learned judge! — mark, Jew, — a learned judge!

Shy. I take this offer, then: pay the bond thrice,

And let the Christian go.

Bassanio. Here is the money.

Por. Soft !

The Jew shall have all justice : soft ! no haste :

He shall have nothing but the penalty.

Gra. O Jew ! an upright judge, a learned judge.

Por. Therefore prepare to cut off the flesh.

Shed thou no blood ; nor cut thou less, nor more,

But just a pound of flesh : if thou tak'st more

Or less than a just pound, — be it but so much

As makes it light or heavy in the substance,

Or the division of the twentieth part

Of one poor scruple ; nay, if the scale do turn

But in the estimation of a hair, —

Thou diest, and all thy goods are confiscate.

MERCHANT OF VENICE.

THIS scene, from Shakspeare's celebrated play, forms one of the most striking stage tableaux that has ever been presented. The characters are Shylock, the Jew ; Antonio, the Merchant of Venice ; the Doge of Venice ; Bassanio and Gratiano, friends of Antonio ; Portia, betrothed to Bassanio ; Nerissa, her maid ; and the attendants of the doge. Antonio, being unable to pay a debt to Shylock of three thousand ducats, forfeits to him, by the bond between them, a pound of flesh. Portia, who is interested in Antonio's behalf for Bassanio's sake, appears before the doge on the day of trial, in lawyer's attire, to defend Antonio. She awards the Jew

the forfeit of the flesh, but denies him one drop of blood : and the scene represents Shylock, baffled of his sanguinary object, offering to release the Christian by the payment of three times the amount originally loaned ; which demand Portia refuses.

The tableau cannot be represented very well upon a small stage, as the scene is intended to represent a large council-chamber. A large throne-shaped chair, with arms, should be placed upon the right of the stage, resting upon a low flight of steps, covered with green or crimson. A narrow table is placed a little to the right of the centre of the stage, covered with crimson cloth, with the end towards the audience. A large book, supported on a pile of books placed under it, is at the end of the table nearest the front. Portia stands at the left side of the table, at the end nearest the audience ; the forefinger of her right hand pointing towards the page of the book, her left hand extended, holding a scroll, unrolled. Her face is turned half way towards the left, as she looks towards Shylock with a commanding expression. She wears a long, black, flowing robe, with drapery-sleeves, white neck-tie, black-velvet cap, and hair combed under in a roll behind, or with a wig over it : she should be tall, and of straight features. Shylock stands at

the left of the stage, near the front. He holds in his right hand a long-pointed sheath-knife against his breast, pointing downward; and in his left a pair of scales (a straight piece of wood painted, with two small plates hanging from either end, will answer). His face is towards the right, looking out towards the audience with a disappointed but malicious expression. He wears a long brown gaberdine trimmed with black, broad white collar, gray wig with long hair and bald front, and pointed gray beard. His features should be straight and prominent, and he is made up with dark lines of age.

Bassanio stands at the right side of the table, at the end nearest the audience, his right hand extended towards the Jew, holding a bag supposed to contain gold; while his left hand rests on the table, upon which are several other bags of gold. His face is towards the left, as he looks at Portia with an attentive expression. He wears a salmon-colored tunic, red tights, crimson cape lined with white, sword-belt, sword, and buckle-shoes. He should be of dark complexion, with black mustache and imperial. Antonio stands beside the table, directly behind Bassanio. His hands are tied behind him, his face turned towards the left, looking towards Shylock with an anxious expression. His face is very pale,

and he wears an iron-gray wig and chin-whiskers. His costume is a black-velvet tunic and cloak, black stockings and gaiters: his tunic is thrown open at the neck, showing the breast bare. Gratiano stands directly behind Antonio, with his right hand extended towards Shylock, his left resting upon Nerissa's shoulder, who stands at his left; while his head is inclined forward, as he looks at the Jew, smiling with an exulting expression upon his face. He wears a buff-colored tunic, light-purple cape, flesh-colored tights, sword-belt, sword, and gaiters. He should be represented as rather younger than Bassanio, with mustache and small imperial. Nerissa leans against the lower end of the table, near the back of the stage; her elbows resting upon a book lying there, and her face turned towards Portia with a confident expression. She wears a long brown robe with drapey-sleeves, white neck-tie, cap, and hair in the same style as Portia's. The doge is seated at the right of the stage, upon the throne placed upon the steps. His head is inclined forward, leaning upon his left hand: his right hand is upon the right arm of the chair, as he looks towards Portia and Shylock with an earnest expression. His costume is a long scarlet or crimson robe, ermine cape, gold coronet, with crimson hood hanging over the back of the head, white wig

and beard. Upon the right of the steps, a young man is seated at a small table covered with crimson cloth, upon which are ink and papers, with a pen in his right hand, looking towards the Jew. He wears a black-velvet tunic and cape, or a long black robe. A gentleman dressed as a soldier, in full armor and helmet, is seated at the left of the steps, with a long-handled axe in his right hand, resting upon the floor. The remaining gentlemen should stand at the back of the stage, on the left. They are dressed as soldiers, or similarly to Bassanio: they stand as if conversing, looking towards the group at the front, and pointing to Shylock and Antonio. The tableau should be brightly lighted, and the music of a solemn character.

SCENE FROM PERICLES.

ONE GENTLEMAN AND TWO LADIES.

Marina. Sir, I will use
My utmost skill in his recovery,
Provided none but I and my companion
Be suffered to come near him.

Lysimachus. Come, let us leave her;
And the gods make her prosperous! [MARINA sings.

Lysimachus.

Marked he your music?

Marina. No, nor looked on us.

Lys.

See! she will speak to him.

Mar. Hail, sir! My lord, lend ear.

Pericles. Hum! ha!

Mar.

I am a maid,

My lord, that ne'er before invited eyes,
But have been gazed on comet-like. She speaks,
My lord, that maybe hath endured a grief
Might equal yours, if both were justly weighed.
Though wayward Fortune did malign my state,
My derivation was from ancestors
Who stood equivalent with mighty kings;
But time hath rooted out my parentage,
And to the world and awkward casualties
Bound me in servitude.

Pericles. My fortunes, parentage, good parentage, —
To equal mine! — was it not thus? What say you?

Mar. I said, my lord, if you did know my parentage,
You would not do me violence.

Pericles.

I do think so.

I pray you, turn your eyes again upon me.

You are like something that — What countrywoman?
Here, of these shores?

PERICLES, act v. scene 1:

THIS picture represents the scene from Shakspeare's play of "Pericles," where Marina his daughter, escaped from Cleon, comes to the vessel of Pericles, and rouses him from his despondency by declaring her relationship. Upon the

left of the stage, near the back, a lounge covered with crimson should be placed, with a small footstool of the same color in front of it. Pericles should be represented as between forty and fifty years of age. He lies upon the lounge, with his face downwards, and head towards the left, in the act of raising himself upon his arms, which are braced against the lounge. The right side of his face is towards the audience, with an expression of grief; and his hair is combed carelessly. He is almost entirely covered by a large black cloth or mantle, which extends over his left arm, head, and the remainder of his body, with the exception of his right arm, which is left bare to the elbow.

Marina should be personated by a young lady of eighteen or twenty years of age, of clear complexion and straight features. She stands at the right of Pericles, beside the lounge, her left hand raised to the height of the forehead, and holding a small harp, which may be made of pasteboard, cut out in an appropriate shape, with strings of cord; her left arm is extended across the waist, her fingers touching the strings of the harp; the right side of her face is turned towards the audience, her head towards the left, looking down upon the face of Pericles; her left knee is bent, the foot resting on the footstool in front of the lounge. She

wears a long white-muslin robe, tied round with a blue ribbon a few inches below the waist, low neck, and short wing-sleeves, and gold bands round her hair. A young lady of about the same age stands behind her, with her left arm round her waist, her right touching Marina's dress behind, and her head leaning on her right shoulder. She wears a plain blue flowing robe with wing-sleeves, and a single band upon her hair: her face is towards the left. Music very soft. Light thrown upon the ladies, and shading the gentleman.

ROMEO AND JULIET.

ONE GENTLEMAN AND ONE LADY.

Juliet. Wilt thou be gone? It is not yet near day.
It was the nightingale, and not the lark,
That pierced the fearful hollow of thine ear:
Nightly she sings on yon pomegranate-tree.
Believe me, love, it was the nightingale.

Romeo. It was the lark, the herald of the morn;
No nightingale. Look, love, what envious streaks
Do lace the severing clouds in yonder east!
Night's candles are burnt out, and jocund day
Stands tip-toe on the misty mountain-tops:
I must be gone and live, or stay and die.

Juliet. Yon light is not daylight; I know it, I:
It is some meteor that the sun exhales,
To be to thee this night a torch-bearer,
And light thee on the way to Mantua.
Therefore stay yet: thou need'st not to be gone.

Romeo. Let me be ta'en, let me be put to death:
I am content, so thou wilt have it so.
I'll say yon gray is not the morning's eye:
'Tis but the pale reflex of Cynthia's brow!
Nor that is not the lark, whose notes do beat
The vaulty heaven so high above our heads.
I have more care to stay than will to go.
Come, death, and welcome! Juliet wills it so.
How is't, my soul? Let's talk: it is not day.

Juliet. Oh! think'st thou we shall ever meet again?

Romeo. I doubt it not; and all these words shall serve
For sweet discourses in our time to come.

ROMEO AND JULIET, act iii. scene 5.

THIS scene represents the parting of Romeo with Juliet in her chamber, whither he has returned for a few hours from his banishment at Mantua. He is ready to stay with Juliet at the risk of his life; but, as the day dawns, she urges him to go, and they separate, never to meet again,—he with cheerful hopes of the future, she with painful misgivings of their fate. The stage represents a nicely-furnished room, with a small table and chair at the left side, near the front, a large arm-chair on the right, and small stand, with

vase of flowers upon it. Romeo stands at the right of the centre of the stage, his face towards the audience, his body turned about one-fourth of the way towards the left: his arms are around Juliet's waist; and he stands, not close to her, but as if about to turn away. He wears a tunic of crimson velvet trimmed with gold, and with wide drapery-sleeves, sword-belt and sword, hat with white feather, lace collar, white tights, and shoes cut low, or gaiters. He should be of dark complexion, with dark curly hair and handsome features; his face wearing a smiling, confident expression, as he looks towards Juliet. Juliet stands at the left of Romeo, her left hand resting on his right shoulder; her right grasping his left arm, as if endeavoring to detain him: her face is turned upward towards him with an anxious, entreating expression, the left side of her face being towards the audience. She wears a white-silk dress, trailing behind, with low neck, and puffed sleeves reaching below the elbow, lace under-sleeves and sash, necklace of large pearl beads, and strands of pearl beads upon her head. She should be of light complexion, with hair in curls behind. A white light should be thrown from the right of the stage, rather dim, as the curtain rises, but growing gradu-

ally brighter until its fall. Music, the love-duet from "Faust," or some similar piece, played very softly.

TOMB-SCENE FROM ROMEO AND JULIET.

TWO GENTLEMEN AND ONE LADY.

Friar Laurence. Romeo!

[*Advances.*]

Alack, alack! what blood is this which stains
The stony entrance of this sepulchre?
What mean these masterless and gory swords
To lie discolored by this place of peace?

[*Enters the monument.*]

Romeo! Oh, pale! Who else? What! Paris, too?
And steeped in blood? Ah, what an unkind hour
Is guilty of this lamentable chance!

The lady stirs.

[*JULIET wakes and stirs.*]

Juliet. O comfortable friar! where is my lord?
I do remember well where I should be,
And there I am. Where is my Romeo?

[*Noise within.*]

Friar. I hear some noise. Lady, come from that nest
Of death, contagion, and unnatural sleep.
A greater Power than we can contradict
Hath thwarted our intents: come, come away.
Thy husband in thy bosom there lies dead,
And Paris too. Come, I'll dispose of thee
Among a sisterhood of holy nuns.

Stay not to question ; for the watch is coming.

Come, go, good Juliet. [*Noise again.*] I dare stay no longer. [*Exit.*

Juliet. Go, get thee hence ; for I will not away.

What's here ? A cup, closed in my true love's hand ?

Poison, I see, hath been his timeless end.

O churl ! drink all, and leave no friendly drop

To help me after ? I will kiss thy lips :

Haply some poison doth yet hang on them

To make me die with a restorative.

[*Kisses him.*

[*Noise without.*] Yea, noise ? Then I'll be brief. O happy dagger !

[*Snatching ROMEO's dagger.*

This is thy sheath : [*stabs herself*] there rust, and let me die !

[*Falls on ROMEO's body, and dies.*

ROMEO AND JULIET, act v. scene 3.

THE narrative of the portion of Shakspeare's play introducing this scene is, that Juliet, a young and beautiful lady of Verona, having been secretly married to an enemy of her father's house, named Romeo, who is banished for killing a friend in a duel, is instructed, by a friendly friar, of a way to rejoin her husband ; namely, by taking a certain drug, which would cause her to appear as dead for two days : she would be carried to the tomb, and awake at the end of that time to find her husband ready to bear her away. Through some inadvertence, Romeo is not informed of this plot by the friar, and, hearing that Juliet is dead, hastens to her tomb, there to die. He finds Paris, also a lover of

Juliet, by her tomb; and a duel ensues, in which Paris is killed, and Romeo commits suicide by taking poison, and falls upon the ground in front of the tomb. Juliet awakes, and, being told by Friar Laurence of Romeo's death, refuses to go with the friar, but kills herself with Romeo's dagger. The scene given represents Juliet as she awakes in the tomb. At the back of the stage, a small platform, or box, about five feet long by two feet high, should be placed; the side towards the front painted in imitation of stone, or covered with drab cambric. A set of curtains should be hung so as to close in the space on the sides behind the box, leaving a square opening about four feet wide in the centre.

The top of the platform, or box, should be covered with black cloth or cambric. Juliet is seated upon the centre of the platform, her lower limbs extended towards the left, her face looking in the same direction, at Friar Laurence, who stands beside the tomb, with a terrified expression upon her face. Her right arm is raised, extended toward the right, holding the veil, which she is throwing off her head; and her left arm is extended towards the friar, who stands at the left. She wears a white silk or satin dress, with low neck and long sleeves, necklace of pearl beads,

and long white-lace veil extending over her shoulders and arms, and held up in her right hand. Romeo lies upon the floor of the stage, in front of the centre of the small platform, with his feet towards the right, his face turned upwards, very pale, and with eyes closed ; his left hand lying upon his breast, and right arm at his side. He wears a crimson or white waist and trunks, and crimson mantle, lace collar and cuffs.

Friar Laurence stands beside Juliet, about two feet from the centre of the platform, on the left. He holds a spade, leaning against the floor, in his left hand ; and his right is raised above his head, holding a dark lantern, the rays of which fall full upon Juliet's face. The left side of his face is towards the audience ; and he wears a long black robe, with hood thrown back, and tied around the waist with a string of beads and wooden cross attached, and white wig with cowl, or bald. The stage should be dark, with the exception of the light from the lantern ; and the music should be very solemn.

SCENE FROM THE TEMPEST.

TWO GENTLEMEN AND ONE LADY.

Miranda. If by your art, my dearest father, you have
Put the wild waters in this roar, allay them.
The sky, it seems, would pour down stinking pitch,
But that the sea, mounting to the welkin's cheek,
Dashes the fire out. Oh! I have suffered
With those I saw suffer, — a brave vessel,
Who had no doubt some noble creatures in her,
Dashed all to pieces. Oh! the cry did knock
Against my very heart. Poor souls! they perished.
Had I been any god of power, I would
Have sunk the sea within the earth, or e'er
It should the good ship so have swallowed, and
The freighting souls within her.

Prospero. Be collected;
No more amazement: tell your piteous heart
There's no harm done.

Miranda. Heavens thank you for't! And now I pray you, sir,
(For still 'tis beating in my mind,) your reason
For raising this sea-storm?

Prospero. Know thus far forth, —
By accident most strange, bountiful fortune,
Now, my dear lady, hath mine enemies
Brought to this shore. Here cease more questions.

Thou art inclined to sleep : 'tis a good dulness,
And give it way. I know thou canst not choose. [MIRANDA sleeps.
Come away, servant, come : I am ready now.
Approach, my Ariel, come. [Enter ARIEL.

Ariel. All hail, great master ! grave sir, hail ! I come
To answer thy best pleasure ; be it to fly,
To swim, to dive into the fire, to ride
On the curled clouds : to thy strong bidding task
Ariel and all his quality.

SHAKSPEARE'S TEMPEST, act i. scene 2.

THE story of the play of "The Tempest," from which this tableau is taken, is, that Prospero, Duke of Milan, being dispossessed of his throne and crown by his brother Antonio, is landed upon a desolate island, where, living alone with his young daughter for many years, he acquires a knowledge of the magic arts from his books, by which means he is enabled to release Ariel, a young boy who had been confined twelve years in a tree by a witch, and whom Prospero endows with supernatural power, and makes him his servant. The scene of this picture is during a storm that Prospero causes Ariel to raise for the purpose of driving the ship of his brother Antonio, who is near, by some strange chance, upon the shore of the island. Miranda, his daughter, desires him to stay the storm, and save the lives of the crew : but he assures her that they are all safe ; and, under his

spell, she sleeps, while he summons Ariel to hear his report. Upon the right side of the stage, about half-way back, a pile of boxes should be placed, irregularly, to represent rocks, and covered with brown or drab cambric. Prospero stands at the right of the stage, near the front. His back is towards the audience, and his head turned away, looking back, about one-quarter of the face being visible to the audience. His left arm is raised, and the hand extended with a gesture of command towards Ariel, who stands at the back of the stage. He holds in his right hand a long wand of wood, reaching from the floor nearly to the shoulder. He wears a long black robe, trailing behind, with fur collar, square black cap, and gray whiskers. The gentleman taking this character should be tall, and with straight features.

Ariel should be represented by a lad of from fourteen to sixteen years of age, or by a young lady dressed in the same style.

He stands at the back of the stage, in the centre, upon a box about two feet high, covered with drab or brown cambric, in imitation of a rock: he stands as if just having leaped upon the rock, with his lower limbs some distance apart, and his arms extended towards Prospero with a ges-

ture of obedience. His face is towards the audience, as he looks straight forward at his master with a pleased expression. He should wear a white tunic trimmed with gold fringe or paper, flesh-colored tights, or stockings, and short wings of muslin or paper upon his shoulders. Miranda is a young lady of about sixteen or eighteen years of age. She is seated at the foot of the pile of rocks, upon the right : her right arm, bent at the elbow, lies upon a rock ; and her head leans over upon the arm, with the eyes closed, as in sleep. Her face is towards the audience, her left arm lying naturally by her side, and her lower limbs crossed. She wears a white-muslin dress with low neck, hanging close to her form ; a long white mantle thrown back over her shoulders, and covering her left arm ; and a wreath of small white flowers upon the front of her hair, which hangs in curls. Ariel should be surrounded with a blue smoke, the light falling on Miranda also. The noise of a storm should be made outside.

VISION OF CÆSAR.

THREE GENTLEMEN.

Brutus. It is well done ; and thou shalt sleep again.
I will not hold thee long. If I do live,
I will be good to thee. [Music and a song.
This is a sleepy tune. O murderous slumber !
Lay'st thou thy leaden mace upon my boy,
That plays thee music ? — Gentle knave, good-night :
I will not do thee so much wrong to wake thee.
If thou dost nod, thou break'st thy instrument ;
I'll take it from thee : and, good boy, good-night.
Let me see ; let me see. Is not the leaf turned down
Where I left reading ? Here it is, I think. [He sits down.

Enter the Ghost of CÆSAR.

How ill this taper burns ! — Ha ! who comes here ?
I think it is the weakness of mine eyes
That shapes this monstrous apparition.
It comes upon me ! — Art thou any thing ?
Art thou some god, some angel, or some devil,
That mak'st my blood cold, and my hair to stare ?
Speak to me what thou art.

Ghost. Thy evil spirit, Brutus.

Bru. Why com'st thou ?

Ghost. To tell thee thou shalt see me at Philippi.

Bru. Well :

Then I shall see thee again !

Ghost.

Ay, at Philippi.

[*Ghost vanishes.*]*Bru.* Why, I will see thee at Philippi, then.

Now I have taken heart, thou vanishest,

Ill sprite! I would hold more talk with thee.

Boy! Lucius! Varro! Claudius! sirs, awake!

Claudius!

JULIUS CÆSAR, act iv. scene 3.

THIS scene from the historical play of "Julius Cæsar" represents an incident supposed to have taken place at the camp of Brutus, previous to his battle with Mark Antony and Octavius Cæsar, at Philippi. The ghost of the murdered Cæsar is represented as appearing to Brutus as a foreboding of his fate at that battle. The stage represents the exterior of the tent of Brutus. At the back the curtains are draped, meeting at the top in a point to represent a tent. Brutus is seated to the left of the centre of the stage upon a small stool, at a table upon which is a tall lamp burning. The heel of his left foot presses against the chair, while his right foot is advanced towards the centre. His face is turned a little towards the right, so as to exhibit about a three-quarters view to the audience. His right arm is extended towards the centre, palm downward, with an expression of alarm: his left lies upon the table, holding a paper. He should be represented as about thirty or forty

years of age, of manly features, with a startled expression upon his face, and his lips open, as if uttering an exclamation. He wears a long dressing-robe of some plain material, with drapery-sleeves, open from the neck to the waist; white shirt, with gold border round the neck, cut low, showing the upper part of the breast; flesh stockings, and sandals. The gentleman representing the ghost of Cæsar stands at the right, near the back of the stage. His right arm holds his drapery together at the breast: his left is extended, with palm downward, directly towards Brutus at the left. His face is turned about one-third towards the left, with a steady look upon the face of Brutus. His face is very pale, his features prominent; and he wears a long white drapery-robe, with a drapery in the form of a large white cloak thrown over his shoulders, and held together upon his breast in his right hand, and a wreath of laurel upon his head. He is made up rather older than the gentleman personating Brutus. At the left of Brutus, in front of the table, the young attendant, who has been beguiling the hours with music, is seen sleeping. His right arm rests upon the table, his head upon his arm; and his left arm is raised in front of his face, which is towards the right. He wears a crimson-colored tunic, scarlet mantle, flesh stock-

ings, and sandals. He should be about sixteen or seventeen years of age, with dark curly hair. A small harp made of pasteboard, gilt, lies at his feet ; and a broad short-sword is on the floor, at the foot of Brutus.

The figure of Cæsar should be at some distance behind that of Brutus, and should be surrounded with a blue smoke. A clear white light should be thrown upon the face of Brutus from the left. Music very piano.

BELSHAZZAR'S FEAST.

EIGHT GENTLEMEN AND SIX LADIES.

Joy holds her courts in great Belshazzar's hall,
Where his proud lords attend their monarch's call :
The rarest dainties of the teeming East
Provoke the revel, and adorn the feast.

But why, O king ! —

Why dost thou start, with livid cheek ? why fling
The untasted goblet from thy trembling hand ?
Why shake thy joints ? — thy feet forget to stand ?
Why roams thine eye, which seems in wild amaze
To shun some object, yet returns to gaze,
Then shrinks again, appalled, as if the tomb
Had sent a spirit from its inmost gloom ?

Awful the horror when Belshazzar raised
His arm, and pointed where the vision blazed ;
For see, enrobed in flame, a mystic shade,
As of a hand — a red, right hand — displayed !
And, slowly moving o'er the wall, appear
Letters of fate, and characters of fear !
In death-like silence grouped, the revellers all
Fixed their glazed eye-balls on the illumined wall.

T. S. HUGHES.

THIS splendid stage-tableau was suggested by the large, unfinished painting by Allston, now in the possession of the Boston Athenæum, which, had it been completed, would probably have been most in accordance with the original description of the event, in existence. The number of characters incidental to a complete representation of the tableau renders its performance upon a very small stage impossible ; and it should not be attempted, except upon a good-sized platform. The stage should be set with a long table at the back, extending from left to right, upon which is a crimson cloth, with plates, bouquets of flowers, and fruit covering the top. At the right corner of the stage, a throne-shaped chair is placed, with a footstool, and covered with crimson cloth. The soothsayer stands in the centre of the stage, near the front. His left hand is raised, and extended towards the left, pointing upwards at a point one-half the

distance from the floor to the top of the curtain : his right is clinched at his side ; and he stands erect, looking towards the right, at the king, with a stern expression upon his face. He wears a long brown robe, reaching to the feet ; a heavy drapery of purple or black, hanging from the right shoulder, below the waist, and thrown back over the left shoulder ; gray wig, and pointed beard. The gentleman representing this character should be tall, with straight, prominent features. The king is seated upon the right of the stage, near the front, with his face turned upward towards the left, looking with a fixed expression at the place to which the sooth-sayer points, where the illuminated writing is supposed to be inscribed. His right hand rests upon the right arm of the chair ; his left lies upon his left knee, which is extended ; and his body is inclined forward. He wears a flowing robe of yellow or salmon-colored drapery, with neck cut low, and trimmed with a border of crimson ; heavy gilt crown, and ornamental girdle. He should be of straight features and dark complexion. The queen stands beside the throne, at the left of the king. Her face is turned towards the left, looking upwards at the writing with an amazed expression. Her right hand is raised to her bosom : her left is at her side. She wears a long crimson or black velvet robe,

trimmed with gilt bullion-fringe and pearl beads ; gold band upon her head, from which hangs a long black veil, extending over her shoulders ; and a sash, trimmed with pearl beads, extending from her waist over her left shoulder. This character should be represented by a lady twenty-five or thirty years of age, who should be of dark complexion.

The three wise men are on the left side of the stage, near the front : two of them stand with their faces turned towards the right, looking upon the soothsayer with a startled expression ; while the other stands nearer the back of the stage, his face towards the audience, pointing upward towards the point where the writing is supposed to be. They wear long, flowing robes of black, purple, and brown, belted at the waist ; turbans with cloth flap upon their heads ; and sandals. The two nearest the front have dark beards ; the other, a white beard and wig. At the left of the centre of the stage, two ladies kneel, their faces towards the soothsayer, heads inclined forward, and hands clasped as they look toward him with an expression of entreaty. The lady nearest the front wears a handsome pink silk with low neck, sash over the shoulder, and coronet of pearls upon her head. Her companion is costumed in blue-silk dress, with white shoulder-scarf, and silver coronet upon her head.

A figure dressed as a soldier stands upon the right of the stage, in front of the table. He holds in his right hand a battle-axe, which is lowered below the level of his waist. His left hand is extended back ; his body inclined forward, as he looks towards the left, at the writing, with an expression of terror.

The table is occupied by six or eight guests, — ladies and gentlemen, — who are seated generally at the side nearest the back of the stage ; some looking forward, with an earnest expression, at the soothsayer ; others gazing at the writing with a terrified expression, or exchanging significant glances. The gentlemen wear long robes of pink, scarlet, and purple, richly trimmed, and light turbans. The ladies wear long dresses of white, blue, and yellow, with shoulder-scarfs and head-dresses. The stage, back from the centre, should be lighted by a clear white light ; while a bright-red light is placed at the point where the writing is supposed to be, and is thrown upon the figures at the front. Music of a stormy character.

THE CORSAIR'S BRIDE.

ONE GENTLEMAN AND ONE LADY.

She rose, she sprang, she clung to his embrace,
Till his heart heaved beneath her hidden face.
He dared not raise to his that deep-blue eye
Which downcast drooped in tearless agony.
Her long fair hair lay floating o'er his arms
In all the wildness of dishevelled charms ;
Scarce beat that bosom where his image dwelt,
So full, that feeling seemed almost unfelt !

Hark ! Peals the thunder of the signal-gun !
It told 'twas sunset ; and he cursed that sun.
Again, again, that form he madly pressed,
Which, mutually clasped, imploringly caressed ;
And, tottering, to the couch his bride he bore ;
One moment gazed, as if to gaze no more ;
Felt that for him earth held but her alone ;
Kissed her cold forehead ; turned. Is Conrad gone ?

BYRON.

BYRON'S poem of "The Corsair," the hero of which is represented as a villain in every respect, except his true love for the fair Medora, is probably well known to many readers. The tableau represents the parting of the corsair with his lady-love after one of their stolen interviews, and the last one in which they are destined to meet.

The gentleman personating the corsair stands at the left of the centre of the stage, with his right arm around the lady's waist, his left extended towards her. His face is towards the right, looking down upon the lady with a sad but tender expression; and his body is slightly drawn back, as if endeavoring to withdraw from her embrace. He should be of dark complexion, straight features, with heavy black mustache and imperial; and should wear loose white trousers, reaching a few inches below the knees; white shirt, trimmed with gold; blue cut-away jacket, trimmed with gold, and lined with red; Fez cap, with tassel; sabre and belt, and slippers. The lady stands in the centre of the stage. Her face is towards the left, looking up at her lover with an entreating expression. Her left arm is passed around his neck; her right hand grasps his left arm at the wrist. She wears a loose white robe with short sleeves and low neck. Her hair should be of light color, and allowed to fall loosely over her shoulders. The light should be thrown so as to fall upon the lady's face. Music very piano. A lounge, with counterpane, and sheets turned back upon it, may be placed at the back of the stage.

THE VEILED PROPHET.

ONE LADY AND TWO GENTLEMEN.

Scarce had she said
These breathless words, when a voice deep and dread
As that of *Monker*, waking up the dead
From their first sleep, — so startling 'twas to both, —
Rang through the casement near, "Thy oath! thy oath!"
O Heaven! the ghastliness of that maid's look!
"'Tis he!" faintly she cried, while terror shook
Her inmost core; nor durst she lift her eyes,
Though through the casement now nought but the skies
And moonlit-fields were seen, calm as before.
"'Tis he, and I am his! — all, all, is o'er!
Go, fly this instant, or thou'rt ruined too!
My oath, my oath! O God! 'tis all too true, —
True as the worm in this cold heart it is!
I am Mokanna's bride! — his, Azim, his!
The dead stood round us while I spoke that vow:
Their blue lips echoed it; I hear them now!
Their eyes glared on me while I pledged that bowl:
'Twas burning blood! — I feel it in my soul!
And the Veiled Bridegroom — hist! I've seen to-night
What angels know not of, — so foul a sight,
So horrible, oh! never mayst thou see
What *there* lies hid from all but hell and me!
But I must hence. Off, off! I am not thine,
Nor Heaven's, nor Love's, nor aught that is divine!"

MOORE.

THIS scene is from the well-known legend of "The Veiled Prophet" in Moore's poem of "Lalla Rookh," and is one of a number of tableaux presented at the time of its original publication, at the Prussian court, by several of the nobility of that kingdom. The legend is located in Oriental regions. The young hero of the poem, Azim, who is in love with the fair Zelica, is removed from her society by Mokanna, a false prophet, who, hideous in aspect, and malicious in character, wears a gorgeous but impenetrable veil of silver, which covers his deformity, and shrouds him in mystery. He persuades Zelica that Azim is dead; and she, in her sorrow, yields herself to Mokanna, and takes a solemn oath to remain his bride. She then finds, that, in place of becoming the votary of a devout prophet, she has placed herself in the power of a hideous monster, and is almost heart-broken at her wretched fate; when Azim suddenly returns, renews his vows of constancy, consents to retain her as she is, and at last overcomes her scruples, and is about to bear her away, when the Veiled Prophet appears at the window, exclaiming to Zelica, "Thy oath! thy oath!" and, despite Azim's importunities, she turns from him, and flies back to the prophet's palace.

The scene given represents Azim and Zelica at the moment when the prophet appears uttering the solemn warning. The curtain upon the left side of the background is drawn aside, showing the Veiled Prophet: he stands with his right hand raised above his head, the forefinger pointing upward. His left arm is raised, the palm turned downwards, and held just above his head, in a horizontal position. His face and front are towards the audience, and he stands erect and immovable. He wears a long robe of flowing white drapery, with tight-fitting sleeves, trimmed with silver paper or tinsel; veil of white cotton, striped with silver paper or tinsel, covering the face completely; and a turban of white, fitting close to the head, and ornamented with a crown of silver round the front. Zelica should be personated by a young lady of dark complexion and handsome features. She kneels at the right of the centre of the stage, on her left knee, upon a cushion placed there. Her right hand is raised to her head; her left hand extended towards the centre, lying in that of Azim. Her face is turned half way towards the left, looking forward with a startled, despairing expression. Her right limb is bent at the knee, and extending over the edge of the cushion; then touches the floor. She wears a long white

skirt; over-skirt of crimson, open in front; large flowing robe of crimson drapery, lined with white, and trimmed with gold stars, hanging behind; white-gauze veil, trimmed with stars, and hanging from the right side of her head to her waist, and extending from there over her right shoulders: a pair of white slippers and tight-fitting sleeves complete her costume. Her hair is combed loosely, — one end hanging over her left shoulder, in front; the other hanging over her right, behind. Azim should be represented by a young gentleman of dark complexion, with long curling hair, and mustache with very long ends: he stands directly behind Zelica, his right hand extended forward on a level with his waist; his left extended, grasping that of the lady. He leans upon his right leg, his body inclined forward, his left extended backward: his face is turned towards the front, looking out with a surprised expression. He wears a white tunic, reaching to the knee, trimmed around the neck and bottom of the skirt with two rows of gilt paper, or tinsel, and cut low in the neck, showing a ruffled shirt; blue scarf, trimmed with yellow fringe, one end hanging over the left shoulder; sword-belt and sword; armor-leggins, or stockings, covered with small gilt plates of paper; sandals; and turban of white, with a band of gold round the front, to

which is attached a plume of white feathers floating behind.

A white smoke and light should surround the figure of the prophet, while the figures in the foreground are lighted by a bright-blue flame thrown upon their faces. The music should be slow and solemn.

EVENING-HYMN OF THE HUGUENOTS.

Hark ! 'tis the breeze of twilight calling
Earth's weary children to repose ;
While, round the couch of Nature falling,
Gently the night's soft curtains close.

Soon o'er a world of sin in sleep reclining,
Numberless stars, through yonder dark,
Shall look like eyes of cherubs shining
From out the veils that hid the ark.

Guard us, O Thou who never sleepest ;
Thou who, in silence throned above,
Throughout all time, unwearied, keepest
Thy watch of glory, power, and love !

Grant that beneath thine eye, securely,
Our souls, awhile from life withdrawn,
May in their bosoms stilly, purely,
Like "sealed fountains," rest till dawn.

MOORE.

THIS beautiful stage-tableau is one of the most novel and pleasing presented in this volume. It represents a small party of exiled Huguenots departing from their native land by one of the rivers of France. The oarsmen have ceased from their work, and all join in listening to the evening hymn as it floats out over the still waters. At the back of the stage a boat should be placed, made of pasteboard, with the side nearest the front painted, and bearing near the stern the name "Coligny." A mast may be placed at the left end of the boat, and a sheet, mounted like a square-sail, placed upon the mast, if desired, to carry out the effect. A strip of paper or canvas about two feet high, painted blue, should be placed in front of the dummy boat, separating it from the audience, to imitate water. A young man about twenty years of age stands in the centre of the boat. His face is towards the right, and turned up, with lips open, as if singing. He holds in his hands an open book, at the height of his waist; and his face wears a devout expression. He wears a long brown waistcoat reaching below the waist, with long sleeves, broad white collar, knee-breeches of a brown color, cut loose, slate-colored stockings, cape, and pumps. He should be of light complexion, if possible, with long hair and straight features. A young lady, of about the same age as

the young man, stands at his left side. Her face is towards the right, and she looks in that direction with a calm expression. Her hands are clasped over a small book, which she holds in front of her. She wears a skirt of lavender silk ; basque of the same material, with drapery-sleeves, showing lace undersleeves ; neck of the dress cut low and pointed, with a wide lace collar around the neck, and white lace veil hanging from her head over her shoulders. She should be of light complexion, with straight features. At the extreme left of the boat, two of the sailors are seated : the one at the side towards the back leans backward with his eyes closed, and his hands crossed over a book which lies upon his lap. He wears a red shirt, blue trousers, and slippers, and brown beard upon his face. The sailor nearer the front leans forward, with his left arm upon an oar, which extends over the side of the boat, his right arm upon his knee, and his head inclined forward, with an attentive expression upon his face. At the right of the centre of the boat, a woman is seen kneeling over a young boy, who lies upon a pile of clothes in the bottom of the boat : she kneels with her arms around the boy, her head partly turned towards the right, and looking down towards the boy with a thoughtful expression. She wears a plain brown dress, white neck-kerchief, and white hand-

kerchief around her head. The boy should be about four years of age : he lies upon the blankets which extend over the edge of the boat, with his eyes closed, and head towards the right. He wears a white-cotton night-dress, the lower part of his body being covered with blankets. At the right of the centre, at the rear side of the boat, a young lady of about sixteen kneels : her face is towards the front, turned upwards with lips open as if singing ; and her hands are clasped in front of her. She wears a bright-blue dress, with white collar, and hair in ringlets. At the right end of the boat, a gentleman representing an old sailor is seated : a large book rests upon his knees, which he holds in his hands ; and he looks down as if reading, with a thoughtful expression. He wears a red vest with yellow sleeves, brown trousers, large collar, red cap, gray wig and beard. The tableau is not a difficult one to produce ; the boat being easily made with some barrel-hoops for a frame, and thick pasteboard for covering. A white light should be thrown upon the figures, and the music is some sacred hymn.

HAIDEE AND JUAN.

ONE GENTLEMAN AND TWO LADIES.

Her brow was overhung with coins of gold,
 That sparkled o'er the auburn of her hair, —
 Her clustering hair, whose longer locks were rolled
 In braids behind; and, though her stature were
 Even of the highest for a female mould,
 They nearly reached her heel; and in her air
 There was a something that bespoke command,
 As one who was a lady in the land.

.
 But with our damsel this was not the case:
 Her dress was many-colored, finely spun;
 Her locks curled negligently round her face,
 But through them gold and gems profusely shone;
 Her girdle sparkled, and the richest lace
 Flowed in her veil; and many a precious stone
 Flashed on her little hand: but, what was shocking,
 Her small snow feet had slippers, but no stocking.

.
 Young Juan slept all dreamless; but the maid
 Who smoothed his pillow, as she left the den,
 Looked back upon him, and a moment staid,
 And turned, believing that he called again.

He slumbered : yet she thought, at least she said,
(The heart will slip even as the tongue and pen,)
He had pronounced her name ; but she forgot
That at this moment Juan knew it not.

BYRON.

THE scene of this tableau is from Byron's poem ; the finding of Juan, and carrying him to the cave, where Haidee had him laid upon a couch made from choice furs and clothing, being previous to the portion of the poem here illustrated. Juan should be represented by a young man about eighteen years of age, of dark complexion, and handsome features. A pile of mats and clothing should be placed in the centre of the stage, and covered with a fur robe, or something similar. When the curtain rises, the young man is discovered lying upon the fur cushion, upon his right side, with his face towards the audience : his arms are extended above his head on the cushion ; and his eyes closed, as in sleep. The lower part of his body should be covered by a cloak of some crimson or blue material ; while he wears on his waist a white shirt with turn-down collar, and black neck-tie. The young lady personating Haidee should stand in the centre of the stage, bending over the young man, with hands extended, as if trying to catch some sound. There is a smile on her face ; and her left

hand is extended towards her attendant, as if commanding silence. She should wear a robe of white silk or muslin, under a Grecian jacket of wine-colored velvet, trimmed with gilt braid ; a bodice of blue, spangled ; a broad scarf of blue or white satin, fringed with gold ; slippers ; and on her head a coronet of gold-paper disks in imitation of coins, attached to a turban, with a long lace veil falling from the left side. Her hair should be allowed to fall in long curls behind. The attendant should be similarly dressed, though more plainly, and with different colors ; her hair being ornamented with a silver coronet. She should stand at the left, looking towards Haidee, with her right hand beckoning her to come, and with her left pointing to the door. She wears an anxious expression on her face. A bright light may be thrown upon the two prominent figures of the picture. Music slow and soft.

TRUST.

ONE LADY.

THIS is a companion to the statuary tableau of Palmer's "Faith ;" and, although the original is not a statue, the tableau is intended to represent the figure as such. On the

right-hand corner of the front of the stage a long wooden box should be placed, standing on end, and covered with white cotton to represent marble. The lady should stand with her right arm leaning on the box, which should be of proper height; her left hand crossed over her right wrist. Her face is turned towards the left, and looking upward with a confident expression. She should be dressed in a white drapery-robe with low neck, and an additional drape-ry passing over her right arm, and wound over her left side. Her hair should be combed back from her face, heavily powdered with white, and with a braid of the same extending round the front of her head, in the style of a coronet. Her right foot should be raised, and placed upon a stone in front, at the side of the pedestal. A white light should be thrown from the left. Music, some sacred hymn.

STATUE-SCENE FROM THE MARBLE HEART.

TWO GENTLEMEN AND THREE LADIES.

Phidias. (*Addressing the statues.*) Laïs, Aspasia, and Phryne, to me you owe your existence. I love you. You know I am poor.

Diogenes. A bad argument, Phidias; a very bad argument. Poverty is a spectre they all fly from: it extinguishes even gratitude; and

gratitude (*laughing in derision*) — O *rara avis!* if thou art a wonder in hearts of flesh and blood, who can expect to find thee in marble?

Phidias. I am poor, — *very* poor; but I love you. Remain with him to whom you owe your glory and immortality. (*The statues continue motionless.*)

Gorgias. Now for me. I am Gorgias, the Cræsus of Athens. I am richer than all the kings of Asia. I offer you palaces paved with gold; you shall be enshrined in diamonds; Poesie shall exhaust herself in praises of your beauty; and all the great ones of the world shall worship you. Aspasia, Laïs, and Phryne. which do you choose (*The statues turn their heads, open their eyes, and smile upon GORGAS.*)

Phidias. (*Starting with a cry of agony.*) Ah! monsters of ingratitude, they forsake me! (*Covers his face with his hands.*)

Gorgias. (*Triumphantly.*) Poor Phidias, Gorgias is again a conqueror!

Diogenes. O marble hearts, marble hearts! false ones of the past, false ones of the future! woe to the man who loves you! Your gold-bought smiles have ever been, and ever will be, ministers of ruin, misery, and death.

THE MARBLE HEART, act i. scene 1.

SELBY's popular play of "The Marble Heart" is doubtless familiar to many readers, patrons of the drama in any of our large cities. The accompanying tableau, though devoid of any very elaborate stage-effect, is justly regarded as one of the most striking pictures ever presented on the stage.

The scene represented is described in the lines quoted above, and represents the statues in the act of turning away

from Phidias, and smiling upon Gorgias. At the back of the stage, a long narrow box or platform is placed in the rear of the curtain, forming the general background. The platform should be two or three feet high, and covered with green baize or any dark-colored material.

The statues should be represented by three young ladies, tall, with straight features. The taller of the ladies stands in the centre of the platform: her left hand hangs at her side, holding a scroll of white paper; her right hand is raised to her bosom. She stands erect, with about two-thirds of her face towards the audience, and looking towards the left at Gorgias, with a smile upon her face. She wears upon her head a crown of white paper, to represent marble; and her hair is very heavily powdered with white chalk, to represent the same substance. Her costume is a plain robe of white, covered, with the exception of a small portion, by heavy folds of white drapery hanging from her shoulders, and covering her arms to the elbow. The lady representing the statue *Lais* stands on the right of the central figure: her left hand rests upon the shoulder of the statue beside her; while in her right she holds a goblet, painted white, in imitation of marble, before her companion. She stands so that about half of her face is turned toward the audience;

and, looking towards the left, also smiles upon Gorgias. She wears upon her head a wreath of white-paper leaves, in imitation of a laurel wreath in marble; and her hair is also heavily powdered. Her dress is a plain robe of white, with low neck and short sleeves, and white drapery, leaving the arms and neck exposed. The remaining lady, representing the statue Phryne, stands at the left of the central figure, her right hand upon the shoulder of the lady at her left, holding a wreath of white-paper leaves toward her. She stands close to her companion, looking with a smiling expression upon Gorgias.

Phidias is at the right of the centre of the stage, some distance from the front, kneeling upon his left knee, his face turned from the audience and covered by his hands, as his head is bowed in grief. His dress is a slate-colored tunic with white Grecian border, stockings, and sandals. Gorgias stands on the left of the centre of the stage, looking towards Phidias with a triumphant expression; the left side of his face being turned towards the audience, and his right hand extended, pointing towards the statues. He wears a tunic of crimson color, a white toga profusely ornamented with gold, flesh-colored stockings, and crimson buskins, with a golden circlet and white ribbon upon his head. A very

powerful white light should be thrown upon the statues from the right, behind the inner curtain ; the intensity of the light assisting very much in throwing the figures into bold relief from the background, and enhancing their statuesque appearance. The curtains ordinarily used as a background should be placed in front of the small platform at the back, and looped up at the sides sufficiently to show the figures distinctly. An additional covering for the background will necessarily be required, which should be of some black-colored material.

If desired, the characters of Phidias and Gorgias may be omitted in the representation of the tableau, the statues alone being exhibited. This may be desirable where costumes appropriate for the two gentlemen cannot be obtained. In this case, the central figure should stand with her face towards the audience, presenting a front view, her eyes being closed. The other ladies stand looking up towards the face of the central lady, their eyes being closed, and their hands in the position already described. Music very soft and low.

The costume of the lady representing Phryne is the same as that of Laïs, with the exception of the laurel wreath. Wigs of white worsted placed over the hair will give a very correct imitation of marble to all statue figures.

THE LIGHT OF THE HAREM.

TWO LADIES.

“For me, for me!”

Cried Nourmahal impatiently, —

“Oh! twine that wreath for me to night!”

Then rapidly, with foot as light

As the young musk-roe’s, out she flew

To cull each shining leaf that grew

Beneath the moonlight’s hallowing beams

For this enchanted wreath of dreams, —

Anemones, and seas of gold,

And new-blown lilies of the river,

And those sweet flowerets that unfold

Their buds on Camadeva’s quiver.

.

No sooner was the flowery crown

Placed on her head than sleep came down,

Gently as nights of summer fall,

Upon the lids of Nourmahal;

And suddenly a tuneful breeze,

As full of small, rich harmonies

As ever wind that o’er the tents

Of Azab blew was full of scents,

Steals on her ear, and floats and swells,

Like the first air of morning creeping
Into those wreathy, Red-Sea shells,
Where Love himself, of old, lay sleeping.

MOORE.

THIS beautiful tableau, from Moore's poem of "Lalla Rookh," represents Nourmahal, the heroine of the portion of the poem entitled "The Light of the Harem," after she has been banished by the sultan, Selim, for some slight difference between them. She is attended by a faithful slave named Namouna, who is an enchantress versed in the most potent magic arts, and who, at her mistress's request, pledges herself to cast a spell over Selim, and restore him to her lady's heart. The scene represented discloses the enchantress crowning the lady with flowers, and throwing her into a deep slumber, while she goes to practise her magic upon Selim. A couch of pillows should be made just back of the centre of the stage, and covered with crimson or blue cambric, with the end towards the right raised nearly perpendicular by pillows piled together. The lady lies upon the couch, her back resting upon the pile of pillows upon the left; her face turned towards the right, the left side towards the audience; her arms crossed carelessly over her bosom; her lower limbs extended towards the

right, the right crossed over the left limb. Her head is inclined slightly forward towards the right, and her eyes closed, as in sleep. She wears a long, loose white robe, cut low in the neck, and covering the feet ; or open in front, showing full white trousers, fastened at the ankle ; long blue scarf, fringed with gold ; wide drapery of blue, lined with yellow, attached at the shoulders, and lying over the pillow ; and a wreath of beautiful flowers upon her hair, which hangs in curls behind. A small guitar lies at her left side.

The lady's companion kneels behind the couch, facing the audience. Her left hand is raised, touching the wreath upon the front of the lady's head ; her right is extended, as if making passes over the lady's face ; while her face is turned towards her with an earnest expression. She wears a long robe of pink cambric with wide drapery-sleeves, long strand of large black beads around her neck, garland of flowers in her lap, and plain gold band upon the front of her head ; the hair combed back, and hanging behind. A bright-blue or white light should be thrown, so as to fall upon the lady's face ; and the music should be soft, and pleasing in style.

THE BOUQUET OF BEAUTY.

THREE LADIES.

THIS tableau comprises a group of three young ladies, of good form and features, who should be carefully and elegantly dressed.

The central figure of the group should be represented by a lady somewhat taller than her companions. She should stand with her left side towards the audience, her face towards the right, looking upwards, so as to afford a three-quarters view to the audience. She should be dressed in lavender, corn, or scarlet-colored silk, with low neck and sash, and a black-lace mantilla or scarf thrown over the arms, and hanging below the waist behind. Her hair should be combed back in puffs, and she should wear on her head a wreath of flowers. Before her, in her right hand, she may hold a bouquet of flowers; while her left hand is extended, the fingers pointing to the flowers. One of the ladies should stand on the left of the central figure, leaning on her right shoulder, with her hands crossed upon it. She should be of light complexion; and, as she looks towards

the audience, her head should be inclined towards the left, her hair falling over her shoulders. Her dress should be of white or light-blue silk, with low neck and lace undersleeves. She should wear a pleased expression.

The lady on the right should be dressed in more sombre colors than her companions. She should stand with her head towards the right, looking towards the audience, with rather a sad expression, her right hand being extended towards the flowers held by the lady in the centre. Her hair should be combed plainly, and she should wear on her head a black-lace veil. In this position, her waist, below the shoulders, will be concealed by the taller lady from the audience. Clouds of blue smoke may be produced in the background; and a bright-blue light should be thrown from the left upon the figures at that side of the stage, leaving the lady on the right heavily shaded. Music soft.

VISION OF MARGUERITE.

TWO GENTLEMEN AND ONE LADY.

Faust. What wilt thou do for me?

Mephistopheles. Any thing in the world; all things. But say, first, what would you have. Abundance of gold?

Faust. No: I would have a treasure which contains them all. I wish for youth.

Mephis. Very well! very well! very well! I can indulge the caprice.

Faust. Well; and what must I give in return?

Mephis. A trifle, — almost nothing. *Here shall I be at thy service; but down yonder thou shalt be at mine.*

Faust. Down where?

Mephis. Down yonder. Come on. Sign! But what! Thy hand trembles. What can be done to encourage thee? See! youth calls thee! Lift thine eyes. (*Vision of MARGUERITE at the wheel. Rises.*)

Faust. Wonderful!

Mephis. Ah, ha! How do you like it?

Faust. Give me the pen.

Mephis. Come on, then! And now, master, I invite thee to a cup in which there is neither poison nor death, but young and vigorous life.

Faust. Lead on, lead on! O beautiful, adorable vision!

Mephis. Come on!

Faust. I shall see her again.

Mephis. To-day, doubtless.

FAUST, act i.

THIS beautiful tableau is from the celebrated opera of "Faust," and represents Mephistopheles showing to Faust, previous to his transformation, the vision of Marguerite, a beautiful girl whom he is destined afterwards to meet. A table with an hour-glass, large book, and papers, is placed upon the right of the stage, with an old-fashioned arm-chair beside it. Faust stands at the right of the centre of the stage, his face turned from the audience, looking to-

wards Marguerite, who appears at the back of the stage. His head is inclined forward, and his hands clasped to his breast, as he gazes at the vision with an expression of wonder and delight. He wears a long black robe with drapery-sleeves, small black-velvet cap, and full white beard.

The gentleman representing Mephistopheles should be tall, and with rather sharp features. He stands at the left of the centre of the stage, with his left hand upon his hip, his right hand raised, with finger pointing to the figure of Marguerite at the back of the stage. He wears a black mustache and pointed imperial; wig of long black hair, with his eyes made up with gold-leaf round the lashes; his face having a malicious but triumphant expression as he looks towards Faust. His dress is a red waist with long sleeves; red trunks slashed with black; red stockings and slippers; black-velvet cloak, trimmed with red, thrown back over the shoulders; and black cap with long red feather.

Marguerite is upon a small stage at the back, about two feet above the level of the main stage. She is seated in the centre, with an old-fashioned spinning-wheel before her, with her right hand in her lap; her left extended, holding a thread which passes over the wheels. Her costume is a

dress of light blue, with low neck and short sleeves, trimmed with white. She should be of light complexion; and, as she is seated, her face is turned towards the audience with a smiling expression. Where a wheel cannot be obtained, she may be represented as weaving a garland of flowers. A bright-blue light should be thrown upon the lady, and occasional flashes of red light upon the gentlemen. Music very soft. An opening three feet wide should be made in the curtains in front of the extra stage, which should be masked by a strip of the same color as the curtains tacked on the front; or, if scenery is used, the opening should be surrounded by imitation-clouds, painted on pasteboard; a portion of which, large enough to show the figure of the lady, is cut out.

THE ENCHANTED BRIDE.

ONE GENTLEMAN AND FOUR LADIES.

Gently! Lo, the warrior kneels!
Soft the lovely hand he steals;
Soft the kiss, and soft to clasp;
But the warder leaves her grasp;
Lightning flashes, rolls the thunder.

Gnyeth startles from her sleep.
Totters tower, and trembles keep,
Burst the castle-walls asunder.
Fierce and frequent were the shocks.
Melt the magic halls away ;
But beneath their mystic rocks,
In the arms of bold De Vaux,
Safe the princess lay, —
Safe and free from magic power,
Blushing like the rose's flower
Opening to the day.
And round the champion's brows were bound
The crown the Druidess had wound
Of the green laurel-bay ;
And this was what remained of all
The wealth of each enchanted hall, —
The garland and the dame ;
But where should warriors seek the meed
Due to high worth for daring deed,
Except from Love and Fame ?

BRIDAL OF TRIERMAIN, canto 3.

THIS very pleasing picture is from Scott's legend of the "Bridal of Triermain." The legend is that Gnyeth, the daughter of King Arthur, and a beautiful lady descended from the Genii, whom Arthur had deserted, having been instructed by her mother to take vengeance upon the king in some way, obeys by allowing twenty knights of the Round

Table to be slaughtered in a tournament for her hand, and for this cruelty is condemned by Merlin to long-continued sleep in an enchanted castle. The fortress in which she is confined is only visible at certain times, and the entrance then almost unattainable. But the Baron of Triermain, who has seen the lady in a dream, determines upon her rescue from the castle; and, after a search of twelve months, at length discovers the entrance, vanquishes all the guardians of the captive, and restores her to the world; the spell of enchantment having lasted five hundred years. The scene of the tableau represents the knight in the chamber of the enchanted castle, and the lady, who is just restored to consciousness, rising from her couch. There are also four other ladies, guardians of Gnyeth, who vainly endeavor to tempt him from accomplishing his object. A lounge covered with scarlet or light-blue colored material should be placed at the back of the stage, upon a low, narrow box covered with green, to raise it above the level of the floor. Curtains should be placed in front of the lounge, and looped up on the sides.

The lady is in the position of rising from the couch, the upper portion of the body raised to a sitting position; her right hand upon her knee, and her left resting upon

that of the gentleman, looking at him with a smile upon her face and a half-surprised expression. Her costume is an elegant crimson dress trimmed with gold, with low neck, and drapery-sleeves reaching to the elbow; and a coronet of pearl beads upon her hair, which is allowed to fall loosely over her shoulders. The lady should be of good features and dark complexion.

The knight stands at the right of the lady, beside the couch: he leans forward, with his arms around her waist, raising her towards himself, and looking at her with a pleased yet earnest expression. He is dressed in a tunic of purple or scarlet material, velvet leggings ornamented with small metal plates, sword-belt and sword, and sandals. He should be tall, and of good features.

Two of the young ladies are upon the right of the stage, kneeling, at a distance of two or three feet apart; one near the front, the other in a line with the first, farther back towards the centre: their hands are extended towards the knight, holding wreaths of flowers towards him, and looking at him with a smiling expression. They should be of attractive appearance, and dressed in short white-muslin dresses, white stockings, and slippers; with flowers in the hair; and a sash of red or blue extending over the shoul-

ders, and hanging at the side. On the opposite side of the stage, near the front, still another lady, similarly dressed, and in a similar position, kneels; while a few feet back, on the left, a lady dressed in white drapery hanging in folds, with a laurel-wreath upon her head, kneels, extending a crown of green leaves toward the knight. A bright-blue light should be thrown upon the knight and the lady, and a white light upon the ladies in the foreground; the curtains at the back partially separating the two groups. Music, "I dreamt I dwelt in marble halls," from Balfe's "Bohemian Girl."

EMANCIPATION.

ONE GENTLEMAN AND TWO LADIES.

THIS is a very showy tableau, and will answer well for a *finale*. The prominent figure of the group, the Genius of Liberty, should be represented by a young lady of dark complexion, tall, and with straight features. Her hair should be combed back, hanging down her shoulders; while on her head she wears a coronet with stars. Her form is draped in white, with low neck and bare arms; and the drapery

looped up, showing the right limb. In her left hand she holds a scroll extended ; and in her right, close to her bosom, a green branch, for the olive-branch of peace. She stands with her face slightly turned towards the right, looking forward. On her left, kneeling on her knees, her arms crossed over her bosom, and looking upward towards the first-named figure, is the other lady, who represents a mulatto. On her head she wears a handkerchief for a turban ; while around her form the Union flag is draped, showing her bare neck. The male figure of the group represents a negro, dressed in shirt and striped trousers. He kneels upon his left knee, with the right foot extended, and holding over the head of the first figure, at whom he looks beseechingly, the Union flag. A strong red light with thick smoke should be thrown upon the picture. Music, "Hail, Columbia!"

THE GENIUS OF LIBERTY.

ONE LADY.

THE lady personating this picture should be tall, of dark complexion, and with straight features. She should stand looking towards the left, her face towards the audience,

with her left arm bent, her hand to her forehead, as she gazes out with an earnest expression. She is dressed in a drapery of blue, looped up above the left knee, revealing that limb, which is advanced in front of the right. She should wear over the waist a drapery of some bright-red or white material, covering the right arm nearly to the wrist, but allowed to flow loosely under the left arm, leaving the neck and left arm uncovered. In her right hand she should carry an American flag, slanting towards the right. On her head she should wear a crown of stars, and her hair should be allowed to fall over her shoulders. If convenient, another larger flag may be arranged for a background.

Alternate lights of red, white, and blue, may be thrown on the picture, if practicable ; if not, a single light of either color will answer. Music, "The Red, White, and Blue."

MAKING UP THE QUARREL.

ONE YOUNG BOY AND A GIRL.

THE characters in this tableau should be represented by a boy and a girl of from four to six years of age. The girl should be of light, the boy of dark complexion. The boy

should stand at the left of the centre of the stage, very straight, with his hands at his sides, and with a frown on his face, looking towards the audience. His dress should be a simple frock of some dark material, with short sleeves. The girl should be dressed in a white-muslin dress, with short sleeves and low neck, with a small cape just covering her right shoulder, and thrown back so as to show nearly the whole of her neck and waist. Her arms are clasped around her brother's neck, her left over his right. She should be looking towards the left with a hopeful expression, the right side of her face towards the audience, and standing so close to the boy, that the right side of his face is partially concealed from the audience. Her hair should be dressed in ringlets. A bright white light should be thrown from the right upon the girl's face, shading the boy's face. Music lively.

FAITH.

ONE LADY.

My faith can see with weary eye
The dawn of heaven on earth's blue sky ;
And from afar
Shines on my soul the morning-star.

PALMER's celebrated statue furnishes the subject for this tableau, which is readily produced, and, like others of this kind, very effective. On the right of the stage, an irregular pile of boxes, and clothing of various kinds, covered with white cloth, to imitate the pile of white marble of the sculptor, should be placed. A wooden cross should be prepared, painted white or covered with white paper, and placed behind the pile of marble, half facing to the right. This structure, with the cross, should be quite high: perhaps about eight feet high will answer very well.

The lady personating Faith should stand in the centre of the stage, her face turned towards the right, so that the side only is towards the audience. Her right foot is placed in advance of her left as if moving forward, her hands clasped at her right side. She gazes upward at the cross with an

earnest, trusting expression. She is dressed in a long flowing robe of white drapery, with low neck and wide sleeves. The robe is gathered up a little on the right from the foot which she is advancing. She should be of straight features, with hair combed back and tied behind, very heavily powdered with chalk or puff-powder to represent marble. The lady should be without slippers, or any covering for the feet except white-cotton stockings.

Music, some sacred hymn. A bright white light should be thrown from the left upon the figure, leaving her right side heavily shaded.

DEATH OF HINDA.

(From "The Fire-Worshippers.")

FOUR GENTLEMEN AND ONE LADY.

But see ! — what moves upon the height ?
Some signal ! 'Tis a torch's light.
What bodes its solitary glare ?
In gasping silence toward the shrine
All eyes are turned : thine, Hinda, thine,
Fix their last fading life-beams there.

"Twas but a moment: fierce and high
The death-pile blazed into the sky,
And far away, o'er rock and flood,
Its melancholy radiance sent;
While Hafed, like a vision, stood
Revealed before the burning pyre,
Tall, shadowy, like a Spirit of Fire
Shrined in its own grand element!
"'Tis he!" the shuddering maid exclaims.
But, while she speaks, he's seen no more:
High burst in air the funeral flames,
And Iran's hopes and hers are o'er!

One wild, heart-broken shriek she gave,
Then sprang as if to reach that blaze,
Where still she fixed her dying gaze,
And, gazing, sank into the wave, —
Deep, deep, where never care or pain
Shall reach her innocent heart again!

MOORE.

THIS scene, from Moore's poem of "Lalla Rookh," forms one of the most effective stage-tableaux presented in this volume, and requires no more preparation than many others which are far less striking and original. The incidents of this subject are substantially as follows. Hinda, the daughter of a Moslem prince, is in love with a Gheber, or fire-worshipper, who, unknown to her, is Hafed, her father's deadliest enemy. In a war with the Moslems, she is

carried off by her Gheber lover, whom she then learns is Hafed. He learns from her that one of his troop has betrayed him to the Moslems, and that he is to be taken on the night of the day in which she informs him ; and having determined with his few followers to sacrifice himself to the fire-god, when all hope was gone, he prepares for the sacrifice, and sends Hinda back to her father. The boat carrying Hinda is about crossing the lake, at night, when a brilliant light is seen from a cliff on the shore ; and the startled girl rises to see her lover cast himself upon the burning pile ; and stretching her arms towards the flame, with a wild shriek, she leaps into the waves. There should be a strip of canvas or paper, painted blue, placed across the stage, about four feet from the back, extending from right to left, to represent water. Behind this strip, a frame of wood or pasteboard, about ten feet long, and covered with canvas or paper, painted brown in imitation of a boat, is placed : the precise shape is, of course, immaterial ; and the article can be put together, so as to show well from the front, with but little trouble. A pole may be placed near the right end of the boat, upon which is fastened a sheet, with narrow sticks run through the hem, for a square-sail. The young lady representing Hinda stands upon a small box placed

near the edge of the boat, near the centre. Her left foot rests upon the box ; her right is extended forward over the edge of the boat, as if leaping off ; her arms are raised above her head, and extended towards the left ; her body is inclined forward, her head towards the left, and her face looking upwards with a tender but resolute expression. She wears a long white robe, trimmed at the wrists and shoulders with gold and blue, and cut high in the neck ; broad girdle and sash of yellow and blue (or a short white skirt, with white pantaloons and slippers) ; head-dress of pearl beads ; and hair combed back, and hanging loosely behind. She should be of dark complexion and handsome features. Upon the right of Hinda, just in front of the sail, the gentleman representing the captain of the Gheber guard stands. His right leg is bent at the knee, and advanced, his left extended backward : his left hand grasps the handle of an oar, the blade of which extends over the forward edge of the boat. His right arm is extended, as if endeavoring to grasp Hinda ; his face turned towards her ; and his body inclined towards the left. He wears a long crimson tunic, open in front, and cut low in the neck ; white shirt cut low in the neck, loose yellow trousers, and sandals ; orange-colored belt ; small cap, with tassel, on the back of

his head ; and black beard and mustache. He should be of dark complexion ; and he wears an alarmed expression as he looks towards Hinda. One of the Ghebers stands directly behind Hinda, farther back from the front. His left hand grasps the sheath of a sword, which he holds up above his waist ; his right grasps the hilt. His body is inclined backward, towards the right ; and his face turned upward towards the fire upon the left, with a determined expression. He wears a blue tunic, open in front, and cut low in the neck ; white shirt, trousers and slippers, and small red cap. At the left of this young man stands one of the Ghebers. His head is inclined backward, towards the right ; his face turned towards the fire at the left with an amazed expression ; his right hand raised to his forehead, his left at his side. He is dressed similarly to the young man just described ; and wears, in addition, a black beard. The remaining gentleman kneels at the extreme left of the boat, his hands clasped, his head inclined backwards, and face turned upward towards the fire with an expression of fear. He is dressed similarly to the last gentleman mentioned. A bright-red light, and smoke, should be made at the left, hung high, or raised some distance from the floor of the stage, so as to fall upon the group as if from a lofty cliff. The music should be alternately loud and soft.

PAST, PRESENT, AND FUTURE.

TWO LADIES AND TWO GENTLEMEN.

THIS is a very pleasing domestic tableau, representing a family group of an old man, his daughter, and grand-children, a boy and a young girl. The old man should be seated a little in the rear of the centre of the stage in an old-fashioned arm-chair, facing a little towards the left: his right arm is around the boy's neck, who stands close to his right side; and the boy's left hand is clasped in his. The character personated is supposed to be a retired French navy-officer, and may be represented as such, or in the plain dress of a gentleman. The most appropriate costume is a dark-blue coat, white waistcoat, black pants, and top-boots. His face is turned towards the left, looking down toward the little girl, who is at his feet: his hair should be white, the forehead bald; and he wears a white mustache and imperial. The young lady stands to the left of the old man, with her right hand resting on the back of the chair; her head slightly inclined towards the left, and looking toward the audience. She is dressed in a handsome white evening-

dress, with lace bertha, and drapery-sleeves. The boy stands upon the right of the old man, close to him, with his legs crossed naturally, looking down at the little girl, who is at the left: he is dressed in a dark-blue navy-jacket, white waiscoat and trousers, slippers, and white stockings. The young girl is at the feet of the old man, half reclining upon the floor: she holds a doll in her right arm; while her left hand is raised, and the forefinger pointed, as if speaking to the doll. She wears a dress of white muslin, with low neck and short sleeves; and a blue sash. She should be of light complexion, with her hair curled in ringlets; her face, in the position described, being turned towards the right. On the right of the stage, a decanter, with glasses, and a plate of fruit, may be placed; and on the left a similar table, upon which is a bouquet of flowers. A white light may be thrown from the left upon the ladies, leaving the rest of the picture in the shade. Music, piano.

THE CRUSADER'S TRIUMPH.

ONE GENTLEMAN AND FOUR LADIES.

A rude Silenus oft the days of old
 Have seen unclothe, and yield some goddess fair;
 But never yet did sylvan image hold
 Charms such as issued from the myrtle rare:
 For forth a lady stepped with golden hair,
 With angel mien and grace,
 In whom, albeit of visionary air,
 Rinaldo starts Armida's form to trace, —
 The same expressive eye, fond smile, and radiant face.

Sorrow and joy into her looks she cast;
 A thousand passions, which one glance betrays.
 "And art thou then, indeed, returned at last
 To thy forsaken love?" she pensive says.
 "Why com'st thou hither, my beloved? — to raise
 My drooping soul, and with remembered charms
 Solace my widowed nights and lonely days?
 Or to wage war, and scare me with alarms?
 Why hide thy lovely face? why show those threatening arms?"

.
 Thus, as she wooes, her beautiful bright eyes
 Rueful she rolls, and pale as death appears;
 Feigning with every tear the sweetest sighs,
 And melancholy moans, and bashful fears.

It might have moved a heart of stone to tears
To hear how fondly she herself deplored ;
But he, unmoved by all he sees and hears,
Cautious, not cruel, to the plaints she poured
No longer pays regard, but draws his fatal sword.

TASSO.

THIS scene represents an imaginary incident, supposed to have taken place at the time of the Crusades, and is related by Tasso in his famous poem upon the subject. Rinaldo, a knight of the army of Crusaders, is informed, that, if he would triumph, he must resist the blandishments that the sylvan goddesses of the woods would throw around him as he passed through ; and should strike down a tall myrtle-tree that stood above all other trees on the plain, and was the fabled abode of the queen of the wood-nymphs. As he arrives at the grove, the various nymphs emerge from the trees, carrying viols, lutes, and harps, and singing sweet music to him : and, as he reaches the myrtle-tree, the queen, who has assumed the shape of his lady-love, emerges, and endeavors to tempt him from his course ; but, in spite of her protestations, he draws his sword, and cuts down the tree, thus destroying the spell, and insuring his triumph.

The knight stands a little to the left of the centre of the stage, with his left hand holding the scabbard of his sword,

while his right is upon the hilt, and it is drawn about one-fourth of the distance out ; his right foot is advanced ; his face is towards the right, showing a profile view to the audience ; and he looks towards the lady with a stern and earnest expression. He wears a full armor-dress, with leggings of the same ; white Crusader's sur-coat belted at the waist, with a large red cross upon the front, reaching to the knees ; and gilt helmet, with plume and visor : he should be of dark complexion, with straight features. The lady personating the goddess of the wood should be young, and of light complexion : she stands at the right of the stage, with her left foot extended towards the left ; her face turned one-third towards the left ; her head inclined forward, with eyes cast down ; and her arms extended forward with a gesture of welcome. She wears a white robe, with low neck, hanging close to the form, and looped up to the height of the knee, above the left foot ; strands of pearl beads upon her neck, reaching to the waist ; streamers of white lace or muslin, banded at the shoulder, and floating over her arms ; hair in long curls, or hanging loosely over her shoulders ; and flesh-colored stockings. Two of the attendant ladies stand a little back of the centre of the stage, between the knight and the lady just described : the one on the right car-

ries a harp in her right hand, raised to the height of her head ; while her left is raised, touching the strings. The lady on the left carries a tambourine in the same position. Their faces are turned towards the knight with a smiling expression. They wear white robes hanging close to the form, with low neck ; mantle of blue floating behind ; and flowers in their hair. The remaining lady stands just behind the knight, upon the left : her arms are raised above her head, extending towards the front ; and the right foot is extended towards the right : her face is inclined towards the right, as she looks towards the knight with a smiling expression, holding a garland in her hands. She wears a white robe, scarlet mantle, and flowers in her hair. A white light should be thrown upon the group as the curtain rises, changing to a bright blue. Music, a lively waltz.

A U R O R A.

ONE GENTLEMAN AND EIGHT LADIES.

THE purposes of an elaborate stage-tableau are admirably displayed in this mythological subject. The scene represents the goddess Aurora, accompanied by the Hours and

Pleiads, heralding the chariot of day, which pursues its fiery course, driven by Apollo. An imitation chariot should be made, about three feet in height ; the frame made of thin strips of wood, and the outside covered with pasteboard or paper, painted blue, and heavily gilt. The front of the chariot should be curved outwards, and the sides sloping at an angle of forty-five degrees towards the right : there will be no wheels required, as the sides of the chariot will not be visible to the audience, being obscured from sight by the young ladies who stand in front. A covered box, two feet in height, should be placed inside the chariot for a seat. A box nearly three feet in height, and covered with bright-blue paper, is placed directly in front of the chariot, on the left. The lady personating Aurora stands upon this box, in front of the chariot : her body is inclined forward towards the left, resting upon the right foot, which is advanced in front of the left ; her left arm is raised, and extended forward towards the left, holding a wreath of flowers ; her right is extended on a level with her breast, towards the left, holding a bouquet and garland of flowers ; her face is turned towards the audience, looking back towards the centre at Apollo. She wears a dress of light-blue tarlatan, cut low in the neck, and reaching just below the knees, with full sleeves gathered just

above her elbows, flesh stockings, a long white mantle or scarf thrown over the left shoulder, and a silver-paper star upon the front of her head. She should be of light complexion, with hair thrown back in rolls, and hanging behind.

The young man personating Apollo is seated upon the box within the chariot, in the centre of the stage: his face is towards the left, looking straight forward in that direction with an earnest expression, the right side being towards the audience; his right hand grasps the side of the chariot nearest the audience; his left holds the reins, which extend over the front edge of the chariot, on the left of Aurora, and are fastened to some point outside the stage, on the left. He wears a tight flesh-colored jacket; bright-blue cape, thrown back over his shoulders, and attached to his waist at a point between his shoulders behind: his lower limbs rest upon a small footstool, and are covered by a crimson drapery hanging in front like a carriage Afghan. He should be from seventeen to twenty years of age, of light complexion, curling hair, and straight features.

The Hours are represented by seven young ladies, who stand in a semicircle around the chariot. The young lady at the extremity of the semicircle, nearest the front, stands

in front of the chariot, near the left of the stage : her face is turned from the audience, looking towards Apollo ; her right hand is extended towards Aurora ; her left touches the hand of her nearest companion on the right. She wears a white robe cut low in the neck, with long white streamers hanging from the shoulders, and her hair arranged in braids coiled behind. She should be of light complexion.

Nearer the right of the stage, at the side of the young lady just mentioned, stands another, with her face towards the audience, looking toward the front with a pleasant expression : her left hand is held by the lady on the left ; her right, by a lady on her other side. She wears a dark-blue dress cut low in the neck, with drapery-sleeves reaching to the elbow, and a silver band around her hair.

Still nearer the right stands a third young lady. Her face is towards the left, the side being towards the audience. Her hands are clasped in those of the ladies on either side ; and her left foot is placed forward, as if advancing. She wears a scarlet dress cut low in the neck, and reaching just below the knees, flesh stockings, and gilt band upon her hair. The fourth lady stands at the right, in a line just behind the chariot. Her face is towards the left, her hands held by ladies on either side. She wears a white dress with

full drapery-sleeves ; a heavy white drapery thrown back from the shoulders, and hanging behind ; and a white-lace veil, wound, turban-like, around her head. The fifth lady stands on the side of the chariot nearest the back of the stage, her face towards the audience, her right hand extended towards the right, her left held in that of the lady at her left side. She wears a crimson dress cut low in the neck, with white scarf extending from her waist over her left shoulder, and her hair hanging loosely behind. The sixth lady stands on the same side of the chariot, nearer the left of the stage, her face turned towards the left, looking towards Aurora, her hands clasped in those of her companions on either side. She wears a pink-tarlatan dress cut low in the neck and hanging just below the knee, gilt band upon her head, and hair in curls behind. The seventh young lady stands just opposite, with her face turned towards Apollo with a pleased expression, her left hand extended towards Aurora, her right held by the lady beside her. She wears a white dress cut low in the neck, white streamers from the shoulders, and hair hanging loosely behind. She should be of dark complexion.

A clear white light should be thrown from the left, mingled with a not very intense crimson light, so as to

give a rose-color to the united light. Music, some lively march.

This picture is a very appropriate *finale* for an evening's display, if sufficient resources are at hand to produce it as described.

THE BOUQUET OF LIBERTY.

TWELVE OR MORE YOUNG LADIES.

THIS is a very brilliant tableau, and very appropriate for the *finale* of an evening's entertainment. The characters should be personated by quite young ladies, of good form and features; the number varying according as they are attainable for performance. Their costumes should be uniform dresses of white muslin, with a sash of red and blue silk or bunting passing over the shoulder, and under one arm; the dresses being cut with low neck and short sleeves. They should carry in their hands artificial flowers arranged around hoops of rattan or wire, and held up so as to form a semicircle, as they sit looking directly towards the audience with a smiling expression.

They should be arranged so as to form a pyramid, — four

or five on the lower tier, three or four on the next, two or three on the next, and so on; making four or five rows. The young lady surmounting the pyramid should wear a Liberty-cap, and may carry a small Union shield. The pyramid which supports the young ladies should be formed of boxes, arranged so as to produce the desired effect, and covered with white-cotton cloth.

The revolving platform may be introduced in this tableau with fine effect, the young ladies being arranged on a cone-shaped pyramid on the platform; so that, when it revolves, a symmetrical figure is exhibited on all sides. A larger number of performers would, of course, be required in this arrangement.

As the curtain rises, the performers are exhibited in the position described, all singing a verse of "Columbia, the Gem of the Ocean," or "The Star-spangled Banner." After singing the verse, they should remain motionless while a brilliant red light is thrown upon their faces, quickly giving place to a white flame, which, in turn, is followed by a bright blue. Music the same as that of the song used, and quite loud.

THE COURT OF THE FAIRIES.

ONE YOUNG GENTLEMAN, A BOY, AND TEN YOUNG LADIES.

Fairy. Over hill, over dale,
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire,
I do wander everywhere,
Swifter than the moone's sphere;
And I serve the fairy queen,
To dew her orbs upon the green.
The cowslips tall her pensioners be;
In their gold coats, spots you see;
Those be rubies, fairy favors;
In those freckles live their savors.
I must go seek some dew-drops here,
And hang a pearl in every cowslip's ear.
Farewell, thou lob of spirits! I'll be gone:
Our queen and all her elves come here anon.

Puck. The king doth keep his revels here to-night:
Take heed the queen come not within his sight;
For Oberon is passing fell and wrath,
Because that she, as her attendant, hath
A lovely boy, stolen from an Indian king:
She never had so sweet a changeling.
And jealous Oberon would have the child
Knight of his train, to track the forest wild;

But she, perforce, withholds the lovely boy,
Crowns him with flowers, and makes him all her joy.
And now they never meet in groves or green,
By fountains clear, or spangled starlight sheen,
But they do square that all their elves, for fear,
Creep into acorn-cups, and hide them there.

SHAKESPEARE.

THIS scene represents the fairy queen, Titania, surrounded by her suite of attendant elves, holding her own private court within a lonely wood, in defiance of Oberon, king of the fairies, with whom she has quarrelled on account of a young boy she has stolen for a page, and refuses to give up.

At the back of the stage, a series of three or four boxes, from one to four feet in height, covered with green, should be placed to represent a terrace of green banks. The young lady representing Titania is seated upon the second or third of these boxes: her right arm is passed around the neck of the young boy who stands beside her; her left places a crown of flowers upon his head; while she looks down towards him with a fond expression. She should be young, of light complexion, and with hair in curls; and should wear a white muslin or silk dress, with train of the same, or of lace; long, floating, wing-shaped sleeves; lace

sash ; and a coronet of pearl beads upon the front of her hair, with lace and flowers hanging behind. She may also wear a small bouquet upon her bosom, and flowers upon her skirt. A young boy of about six or eight years of age stands beside the queen, at her right. He should be of dark complexion, with black, curly hair : his hands rest upon the lap of the queen, and his face is turned upward towards her. He wears a white tunic trimmed with gold, scarlet sash, and white stockings and slippers. Directly behind the queen, upon the highest step, a very young girl, not more than eight years of age, should stand, with her face towards the audience, and holding in her hands, over the queen's head, a wreath of flowers. She wears a short muslin dress, with low neck and short sleeves ; knots of blue ribbons at the shoulders, and a long blue sash ; wreath of small white flowers upon her head ; white stockings, and slippers. She should be of light complexion, and should wear her hair in curls.

Upon either side of the steps, two young ladies of from twelve to fourteen years of age are placed, holding garlands of flowers, made by twining paper-flowers around hoops of wire or rattan. The young lady upon the left holds her garland so as almost to meet that of the opposite lady, and

her face is turned about one-third towards the right. The lady upon the right holds her garland towards the left, so as nearly to meet that of the opposite lady ; and her face in the same relative position, towards the left. The garlands are raised higher than their heads, and are in a line between the queen and the little girl behind her. These two ladies are similarly dressed in pink-muslin dresses, with white sash ; or white muslin with blue sash, made full and quite short ; and white stockings. Four young ladies, from ten to sixteen years of age, kneel upon either side of the stage, in a line from front to back : they carry in their right hands wands of wood covered with silver paper ; and their faces are turned half way towards their queen, at the back. Their dresses should be of pink or white muslin, made short and full ; white stockings, and hair dressed with flowers. As the curtain rises, a white light should be thrown upon the group, changing to a bright blue before it falls. Music, a lively waltz.

THE SEASONS.

ONE GENTLEMAN AND THREE LADIES.

SPRING.

Come, gentle Spring ! ethereal mildness, come !
And from the bosom of yon dropping cloud,
While music wakes around, veiled in a shower
Of shadowing roses, on our plains descend.
Lend me your song, ye nightingales ! — oh ! pour
The mazy-running soul of melody
Into my varied verse ; while I deduce,
From the first note the hollow cuckoo sings,
The symphony of Spring, and touch a theme
Unknown to fame, — the Passion of the Groves.

SUMMER.

From brightening fields of ether fair disclosed,
Child of the Sun. refulgent Summer, comes,
In pride of youth, and felt through Nature's depth :
He comes attended by the sultry Hours,
And ever fanning breezes on his way ;
While from his ardent look the turning Spring
Averts her blushful face, and earth and skies,
All smiling, to his hot dominion leaves.

AUTUMN.

When the bright Virgin gives the beauteous days,
And Libra weighs in equal scales the year,
From heaven's high cope the fierce effulgence shook
Of parting Summer, a serener blue,
With golden light enlivened, wide invests
The happy world. Attemper'd suns arise,
Sweet-beamed, and shedding oft through lucid clouds
A pleasing calm ; while broad and brown, below,
Extensive harvests hang the heavy head.
Rich, silent, deep, they stand ; for not a gale
Rolls its light billows o'er the bending plain,—
A calm of plenty, till the ruffled air
Falls from its poise, and gives the breeze to blow.

WINTER.

All Nature feels the renovating force
Of Winter, only to the thoughtless eye
In ruin seen. The frost-concocted glebe
Draws in abundant vegetable soul,
And gathers vigor for the coming year.
A stronger glow sits on the lively cheek
Of ruddy fire. Luculent along
The purer rivers flow : their sullen deeps,
Transparent, open to the shepherd's gaze,
And murmur hoarser at the firing frost.

THOMSON.

THIS subject has been so fully illustrated by the various designs from artists of all ages and nations, as to render its exhibition as a tableau very simple and appropriate.

In the centre of the stage, a small box or step, covered with bright-green baize, should be placed, about two feet high, and broad enough to allow of one lady standing upon it.

This pedestal is occupied by the young lady who personates Summer. She stands upon it, with her face towards the front, her head inclined a little towards the left, and grasping in her hands the handle of a wooden garden-rake, covered with artificial flowers, which she holds at her left side.

She wears a long skirt of yellow or white tarlatan, low neck, and sleeves, wreath of scarlet and white flowers, and a gilt butterfly upon the front of her hair. She should be of light complexion, with hair in curls. The young lady representing Spring is on the left of Summer, kneeling upon the floor of the stage, in front of the pedestal. She carries in her right hand a small nosegay of flowers, which she holds up towards Summer, and holds upon her left wrist a wreath of artificial flowers held forward: the left side is turned from the audience as she looks up towards Summer with a smiling expression. She wears a dress of white drapery, trailing behind, with low neck and short sleeves; girdle of light-blue gauze; mantle of the same color,

extending from her waist over her right shoulder ; and white flowers with green intertwined in her hair. Autumn is represented by a young lady, who kneels upon the floor of the stage, in front of the pedestal, to the right of Summer. The left side of her face is toward the audience, looking upward towards Summer with a smiling expression. She holds a gilt goblet in her left hand ; and in her right a bunch of grapes hanging over the goblet, which is held towards Summer. She wears a white-drapery robe, cut low in the neck, with short sleeves, crimson sash, and mantle of the same color passing from her waist over her right shoulder. She should be of dark complexion, with hair in curls, and a wreath of oak-leaves upon the front. Winter is personated by a gentleman, who is made up very old, with gray, bald wig, and white beard. He is nearer the front of the stage, facing towards the right, stooping over a tripod, which should be partly filled with alcohol lighted. He bends so low as not to obscure the three ladies, his shoulders shrugged as with cold, and his hands extended over the fire. He wears a long black robe with hood thrown back, with short drapery-sleeves showing the arms. As the curtain rises, a white light should be thrown upon the figures, changing to a bright blue as it descends. Music lively at first, gradually becoming more solemn.

NIOBE.

TWO LADIES.

To stone the gods have changed her ; but in vain :
The sculptor's art has made her breathe again.

GREEK EPIGRAM.

THE original from which this tableau is taken is one of the most admired of the ancient statues in the imperial gallery of Florence.

The story is, that Niobe, the Queen of Thebes, having seven sons and seven daughters, of whom she was justly proud, was, unfortunately, so presumptuous as to compare herself to the gods, and seek the worship which mortals only accorded to them. On the occasion of the annual celebration in honor of Latona, and her offspring Apollo and Diana, when the people were assembled to make their offerings and vows to these deities, Niobe appeared among the multitude, and haughtily demanded to know why they should prefer beings whom they had never seen to those who stood before their eyes. She then com-

manded the people to have done with their solemnities. They obeyed, and the sacred services were left unfinished.

The gods, indignant, immediately proceeded to punish this sacrilege; and arrows, descending from on high, slew, one by one, the seven sons of Niobe. She, though filled with anguish, was not penitent, and, raising her arms to heaven, defiantly exclaimed, that, though bereaved, she was still richer than her conqueror. The words had scarce sounded, when one of the *sisters* fell; and soon all had sunk dead, except one, whom the mother clasped, and, as it were, covered with her whole body, crying, "Spare me one, and that the youngest! — oh, spare me one of so many!" and, while she spoke, that one fell dead. The tableau represents Niobe in the act of pleading for the girl. She stands at the right of the centre of the stage, her face turned towards the right with an expression of anguish and supplication. Her left arm is extended, as if shielding her child; her right lying upon the daughter's shoulder, drawing her close to herself. She wears a robe of white drapery, with low neck and short sleeves, belted at the waist; and a mantle of white drapery over her left arm and shoulder. Her hair is dressed in the Grecian style, with white bands on the front, and powdered white. The girl should

he about twelve years of age. She kneels close to her mother, whose lower limbs shield her body; her arms raised, grasping her mother's waist as if in terror; and her face turned upward towards the right with an expression of fear and entreaty. Her costume is a plain white robe belted at the waist, with short sleeves and low neck; and hair in the Grecian style, heavily powdered. A white light is thrown from the right. Music, imitating a storm.

THE MIDSUMMER-NIGHT'S DREAM.

ONE GENTLEMAN AND TWO LADIES.

Helena. But who is here? Lysander! on the ground!

Dead? or asleep? I see no blood, no wound.

Lysander, if you live, good sir, awake!

Lysander. And run through fire, I will, for thy sweet sake, [*Waking.*

Transparent Helena! Nature here shows art,

That through thy bosom makes me see thy heart.

Where is Demetrius? Oh, how fit a word

Is that vile name to perish on my sword!

Hel. Do not say so, Lysander; say not so.

What though he love your Hermia? Lord, what though?

Yet Hermia still loves you: then be content.

Lys. Content with Hermia? No: I do repent

The tedious minutes I with her have spent.

Not Hermia, but Helena, I love :
Who will not change a raven for a dove ?
The will of man is by his reason swayed ;
And reason says you are the worthier maid.
Things growing are not ripe until their season ;
So I, being young, till now ripe not to reason :
And, touching now the point of human skill,
Reason becomes the marshal to my will,
And leads me to your eyes, where I o'erlook
Love's stories written in Love's richest book.

Hel. Wherefore was I to this keen mockery born ?
When, at your hands, did I deserve this scorn ?
But fare you well : perforce I must confess
I thought you lord of more true gentleness.
Oh that a lady, of one man refused,
Should of another, therefore, be abused !

MIDSUMMER-NIGHT'S DREAM, act ii. scene 3.

THIS picture, from the play of "The Midsummer-Night's Dream," represents the scene where Helena, having pursued vainly her loved one, Demetrius, comes suddenly upon Lysander, sleeping upon a bank near Hermia his betrothed. Surprised at thus meeting him, she arouses him to ask his purpose there ; and he awakes, and addresses her in words of love, much to her astonishment, having had his eyes anointed during sleep by the juice of a flower whose magic influence caused the person so touched to fall in love with

the first person he sees upon waking, no matter what the form or face. This flower had been given to Puck by Oberon, king of the fairies, who instructed him to squeeze the juice upon the eyes of a young Greek he would find (meaning Demetrius), who avoided Helena, whom Oberon wished to serve; but Puck comes upon Lysander, and, thinking him the young Greek meant by Oberon, anoints his eyes instead, and, of course, causes him to fall in love with Helena, whom he first sees upon awaking, although she does not believe his protestations.

Upon the left of the stage, about half way back, a wooden box or a pile of pillows, covered with green, should be placed to represent the bank used in the piece. Lysander kneels upon the floor of the stage on the left, at some distance from the bank, nearer the front, upon his right knee, his left bent, and advanced towards the front. His left arm is extended towards Helena, who stands in the centre of the stage; and his right raised towards Hermia, with a gesture as if casting her off; while he looks upward towards Helena with an earnest expression, the left side of his face being towards the audience. He should wear a tunic of white, trimmed with gold; a crimson mantle thrown over his right shoulder, and hanging behind; flesh-colored tights,

and sandals. A suitable dress of this kind may be procured at the costumer's, or extemporized in this way, — the gentleman wearing a white shirt, white stockings, and slippers ; and a drapery of crimson cambric, or any other material, covering his lower limbs to the knee, and thrown back over his right shoulder. The gentleman representing Lysander should be tall and good-looking.

Helena stands in the centre of the stage, to the right of Lysander, looking down with a vexed expression, as if annoyed by the declaration she does not believe. Her head is turned slightly to the left, so as to present a three-quarters view of the face to the audience : her left arm lies across the waist ; her right upon her bosom, holding one end of the drapery, which passes over her shoulders. She wears a white robe, with double skirt, hanging close to her form ; a white mantle over her shoulders, and a white turban upon her head. Hermia should be represented by a younger lady than Helena. She lies upon the bank, with her head towards the left, upon her left side, with her face towards the audience. Her eyes are closed, and her right hand lies close to her face upon the bank. She wears a white-muslin robe, with blue mantle. A bright white light should be thrown from behind upon Helena, to represent moonlight, far

enough towards the left to fall upon Lysander's face, but leaving Hermia in the shade. Music soft, but lively.

FAUST AND MARGUERITE.

ONE GENTLEMAN AND ONE LADY.

THE opera of "Faust," by Gounod, is well known ; and the libretto, for the most part adhering to the original story, furnishes in its description of the garden-scene the subject of this tableau. There should be a set of curtains at the back of the stage, about three feet in front of the extreme background. A wooden frame about three feet square should be made, and placed at the centre of the set of curtains, which should be pinned or sewed around the frame, closing in all of the remainder of the stage. A long box should be placed upon the floor of the stage, behind this frame, about two feet high ; and the frame placed at a distance above equal to the height of the lady's waist, who stands behind. In front of the frame, towards the audience, a long narrow box, of the same height as the one behind, should be placed for a step to reach the opening. A small table should be placed upon the right corner of the stage,

near the front, upon which is a small bright-colored box and a bouquet of flowers.

The lady representing Marguerite should be of clear, light complexion. She stands upon the box behind the window, leaning out, and clasping her arms around Faust, while she looks down towards him with an expression of tenderness. She wears a white dress with low neck, blue sash, and blue trimmings, looped up at one side with a large knot of ribbon, showing the skirt underneath.

Faust stands upon the step at the outside of the window, and upon the left, his face towards the left, and his profile towards the audience. He should be tall, with dark curling hair, black mustache and imperial. His arms are passed around her waist, while her arm is around his neck; and he looks upwards, with his head inclined towards her, with an earnest but fond expression. He wears a black or crimson velvet cape trimmed with gold, velvet waist and trunks slashed with white, white stockings, buckle-shoes, ruffles, sword-belt, and sword. The music may be that given at the *finale* of this scene in the opera, or something very soft and sentimental. A bright-blue light should be thrown upon the faces of the characters.

THE GRECIAN FLOWER-GIRL.

ONE LADY.

THIS simple and beautiful tableau should be represented by a young girl from twelve to fourteen years of age, of light complexion, and handsome features. She should stand in the centre of the stage, her face towards the audience, with a large basket upon her head, filled with a great profusion of artificial flowers of gay colors. Her arms are raised, supporting the basket on either side. She wears a white dress, with low neck and short sleeves; strands of wax beads upon her neck; white stockings, and white or red slippers; and a broad scarf or mantle of blue, with ends of crimson extending from her left shoulder across the waist, and hanging over the right side: her hair is in curls, and her skirt trimmed with a spray of artificial flowers; and she should look towards the audience with a smiling expression. The stage should be well lighted, and the music lively.

THE GUARDIAN ANGEL.

TWO LADIES.

THIS picture represents a young peasant-girl in a lonely wood, praying for protection and safety, and restoration to the friends whom she has lost : her guardian angel appears close by, as if in answer to her prayer. The young girl rests with her lower limbs upon the floor of the stage ; while her right hand, leaning upon the stage, supports the upper portion of her body in an upright position ; her left hand is upon her breast, her eyes closed, and her face turned upwards. She wears a blue skirt, scarlet or white waist with low neck, and her hair loose upon her shoulders. The lady representing the angel should be tall, and of dark complexion : she stands farther back, towards the left of the stage, with her arms extended towards the young girl, and looking towards her. She should wear a long white robe, and drape-ry-sleeves, with an over-skirt ; a silver band, with star in the centre, upon her head ; and wings of paper or muslin on a wire frame. A blue smoke should surround her, reflecting the light upon her face, leaving the young girl in the shade. Music, some sacred hymn.

DEPARTURE OF THE PILGRIMS.

SEVEN GENTLEMEN AND EIGHT LADIES.

A COLLECTION of tableaux emanating from this country would be hardly complete, without one picture, at least, representing its early history. The tableau of the above title gives, in the best-approved grouping known, a representation of the principal leaders among the Pilgrim Fathers. The scene represents the departure from Delfthaven of the small party of John Robinson's followers, including Capt. Miles Standish, John Winslow, and other names, which have since passed into history. The tableau will require a pretty large stage, and is not intended to be produced upon any other. In the rear of the centre of the stage, a platform of boxes, the top of which is about eight feet square, is erected, and covered to represent a rock or a bank, and should be about three feet in height. A box about four feet long by two high is placed upon the right side of the stage, the end towards the front, and resting between the higher bank and the front: this should be covered with green to represent a bank. The gentleman personating the leader of the band,

John Robinson, kneels near the front edge of the high bank, upon his left knee; his right leg bent, and extended forward: his face is towards the audience, turned upwards with an earnest expression; and his arms are raised as if asking a blessing. He wears a dark-brown waist and short skirt puffed; long puffed-sleeves, showing the white underneath; broad white collar and cuffs; loose knee-breeches, and pumps; dark slate-colored cap, thrown back from his shoulders; and brownish-gray wig, and chin-whiskers. He should be of straight features, with square forehead. An elderly woman is seated at his left upon the high bank, with her lower limbs bent at the knee, her hands crossed upon her knees, and her head resting upon her hands, inclined forward, so that the forehead touches her hands. She wears a dark-brown dress with long sleeves and white cuffs, black cap, and gray wig. At the right of the central figure, a lady about twenty-five years of age is seated, with her face turned towards the audience, with a thoughtful expression; her right elbow resting upon her knee, and her chin resting upon her right hand; her left hand lying upon her lap. She wears a slate-colored handkerchief hanging down on the left of her face, and a dress of a lighter shade of brown than the lady on the left, with white collar and

cuffs. The remaining figure upon the high bank is an elderly gentleman, seated upon the left. His hands are crossed upon his knees, his face inclined forward towards the left, with an attentive expression. He wears a slate-colored waist with long sleeves, trunks of the same color, stockings, pumps, white collar, cuffs, gray wig, and chin-whiskers : a short brown cloak completes his costume. Upon the lower bank, at the right of the stage, at the end nearest the back, an elderly woman is seated : her face is towards the left, looking forward with an attentive expression ; and her hands are clasped upon her lap. She wears a slate-colored skirt ; red cloak, and hood of the same color ; and gray front of hair. A younger lady is seated at the left of the elderly lady : her face is turned away from the front, looking towards the leader ; her left hand rests upon her lap, her right upon the shoulder of a lady who kneels at her feet. She wears a dark-brown dress with neck trimmed with fur, white cuffs, and black-lace veil hanging over her head and shoulders.

Directly in front of this lady, a lady of about twenty-five years of age kneels, with her head upon the lap of the lady just described, her arms lying extended upon the knees of the lady, and her body inclined towards the right. She wears a pink-silk dress, open in front, showing an underskirt

of blue, the neck cut low, and covered with deep lace ; puffed-lace sleeves ; and hair neatly arranged. At the end of this bank nearest the front, a gentleman is seated, with his face towards the audience ; his head inclined forward, supported upon his right hand, the elbow of which rests upon his knee ; his left hand also lying upon his knee : he wears a thoughtful, attentive expression. His costume is a slate-colored waist, with sleeves and trunks of the same color ; low shoes, broad white collar, and brown cape, with brown hair and chin-whiskers. A young man is extended near the front of the stage, with his face towards the audience, looking out with a thoughtful expression ; his head supported upon his left hand, the elbow resting upon the ground ; his right lying across his body, holding his hat, which just touches the ground ; and his right leg crossed over the left, and extended towards the right. He wears a long brown jacket with skirt, black-velvet breeches, russet boots, sword-belt, and sword, long black curly hair, mustache, and imperial. A lady, represented as about thirty years of age, kneels at the left of the centre of the stage : her face is turned a little towards the left, her arms around a lady who leans upon her from the left side ; while she looks at the lady with an attentive expression upon her face. She wears a plain dark-

blue dress, white neckerchief, and brown hood covering the back of her head. Seated upon a low stool at the left of the figure just described is a young lady: her face is turned towards the right, and her head leaning upon the left shoulder of the lady just mentioned; her eyes are closed, and her face wears an expression of grief; her hands lie upon her lap; and her body is inclined forward, as if leaning heavily against her companion. She wears a handsome yellow skirt trailing behind, lace under-sleeves, and wide lace collar around her neck. About two feet behind this last-mentioned lady, a lady is seen, standing with her back towards the audience, her head bent forward upon her hands, which are raised to her eyes, as if weeping. She wears a crimson dress with wide collar and cuffs. Just beside this lady, close to her, at her right, a gentleman personating her husband stands: his face is towards the left, looking towards her with an assuring expression; his arms are around her waist, supporting her; and the right side of his face turned towards the audience. He wears a long, brown, soldier's waist, slate-colored breeches, boots, and breastplate. He should be young, of straight features, and light complexion. Just in front of the high bank, two young boys, of about eight years of age, are seen standing,

their hands clasped together, and looking up at the leader. They wear similar dresses of black or brown, with belt, and low shoes. A bright-white light may be throw upon the group ; or a very fine effect may be produced by using red, white, and blue lights alternately. Music, some sacred hymn

NOTES AND RECIPES.

A brilliant Red Fire.

THESE recipes for producing red fire have been repeatedly tried, and are generally used at the best theatres in England and America. First recipe : —

Dry nitrate of strontian, 1 oz.

Sulphur, 3 drs. and 6 grs.

Oxymuriate of potash,* 1 dr. and 12 grs.

Sulphuret of antimony, 2 drs.

Charcoal, 1 dr. and 1 scr.

* The oxymuriate must be powdered by itself, and mixed with the other ingredients, carefully, on paper; otherwise it will explode, to the imminent danger of the operator.

Second recipe : —

Nitrate of strontian, 1 oz.

Chlorate of potass. 3 dwts.

Charcoal, 3 dwts.

Meal-powder, 3 dwts.

A delicate Blue Fire.

Nitrate of barytes, 77 parts by weight.

Sulphur, 13 “ “ “

Chlorate of potass. 5 “ “ “

Realgar, 2 “ “ “

Charcoal, 3 “ “ “

Mix and inflame as for red fire. This recipe is for the flame used in fairy and apparition scenes, and casts a peculiar soft, whitish-blue light, accompanied by much white smoke.

Green Fire.

A brilliant green fire may be made from the following recipe : —

Flour of sulphur, 13 parts.

Dry nitrate of baryta (powdered), 77 parts.

Oxymuriate of potassa, 5 parts.

Metallic arsenic, 2 parts.

Charcoal, 3 parts.

All the ingredients should be finely pulverized, and thoroughly mixed. A little calamine should be added, if it is desired to have the flame burn more slowly.

Flashes of Light.

Flashes of light, of any desired color, are produced by suddenly withdrawing the light, leaving the stage dark, and as suddenly throwing it on again. The light is used in this way in several battle-pieces in the collection.

Colored Lights.

Colored lights may be produced by placing squares of glass, of various colors, before a strong light *burned in a tin vessel with reflector.*

Sounds like falling Rain.

For this purpose, a box three or four feet long, and about one foot wide, should be obtained, and small pegs of

wood, one or two inches high, inserted in the bottom, at distances of two or three inches apart. A quart of dried beans or peas should be placed at one end of the box, and that end raised slowly, allowing the peas to roll gradually down to the lower end. This may be repeated, as many times as desired, by alternately raising the ends of the box ; and the sounds produced are very natural.

Sounds like distant Artillery.

Sounds of the distant firing of cannon are produced by striking upon a sheet of iron, suspended by a rope ; or allowing a heavy ball to fall and roll upon a carpeted floor.

Sounds of rolling thunder may be made by shaking the sheet of iron slowly, repeating the action at intervals, as may be desired.

Flashes of Lightning.

A very good imitation of flashes of lightning may be made by mixing gunpowder with a small quantity of water and gum-arabic, and applying the mixture with a brush to the scene, at the background of the stage, which should be painted to represent dark clouds. The flashes should be

put on in irregular forked lines, the ends being near the sides of the stage. Touch a lighted fuze to these lines at intervals of a few seconds, and they will ignite quickly, resembling flashes of lightning.

To make Wrinkles, Flesh-wounds, &c.

Wrinkles may be made by using India ink, moistened with water. As marks of age, they are applied to the forehead, under the eyes, and at the corners of the mouth. Flesh-wounds may be made with rouge, applied thickly to the desired part; or with rose-pink, moistened with water. The face may be stained a copper color, to represent Indian characters, by the use of Spanish brown, mixed with oil, and rubbed in thoroughly. To make the face black for negro characters, use lamp-black *mixed with oil, or burnt cork*.

Stage-fire and Incantations.

Dissolve nitrate of copper in alcohol. Light the solution, and it will burn with a beautiful emerald-green flame. Pieces of sponge suspended, and strips of flannel, dipped in the solution, wound around various articles, and lighted, are used for incantation-scenes on the stage.

AMATEUR THEATRICALS.

19



AMATEUR THEATRICALS.

THE favor with which the drama is now generally regarded has induced of late years a wide-spread and growing interest, not only in the regular stage, but in the performances of amateur societies, many of which have been formed in the cities and country towns; and the experience of previous performances has developed a taste for novelties, and pieces of a style suitable to such representation, which it is the object of the author to supply in this department of the book, by suggesting those productions which have stood the test of actual performance, and may be recommended as certain of making a favorable impression. The details of the stage-appurtenances are similar to those described in the introduction; and, where scenery is not used, pieces should be selected having only indoor scenes introduced. The theatrical terms here subjoined will be found of use, as simplifying the description of the

pieces. *Properties* are articles used in any of the pieces ; such as furniture, paintings, letters, &c. *Make-up* : this term is used, signifying the preparation of the performer's personal appearance in his characters, both as regards dress, and the getting-up of the face with lines or wig, as the case may be. A *gag* is a word or sentence introduced into the part, which is not printed in the piece. The gentleman who plays the principal young-man's parts is called the leading juvenile man ; the leading old-man's parts, the first old man ; the secondary old-man's parts, the second old man. The *heavy* man is the gentleman who plays the very serious villain's parts. The gentleman who plays the leading humorous parts is called the first low-comedy man ; the gentleman playing the secondary humorous parts, the second low-comedy man. The gentleman who plays the secondary young-man's parts is called the first walking gentleman. The lady playing the principal parts is called the leading lady ; the lady playing the next important parts, the first walking lady. The lady playing the leading old-woman's parts is called the first old woman : the secondary old-woman's parts are played by the second old woman. The soubrette is the lady playing the chambermaid parts or the comedy characters corresponding to those

played by the first low-comedy man. Eccentric and character parts are those not particularly belonging to any regular line, but representing some peculiar characteristics. Utility parts are those played by persons necessary to the business of the piece, but who have little to do or say. To persons unacquainted with the details of preparing amateur theatricals, a few hints may be of some service, and prevent mortifying errors. The performers should be very careful never to play with their backs toward the audience, unless the business of the piece absolutely requires it. They should bear in mind to keep the stage well dressed; that is, not huddle together in one corner of the stage, leaving the remainder unoccupied, but have the characters arranged always so as to fill the stage equally. The prime elements of a good performance are study and rehearsals: no matter how talented the performer, his attempts will fail of effect without sufficient rehearsals. Inexperienced performers will require from three to six rehearsals on the most simple pieces, before attempting a regular performance.

When on the stage, the performer should be careful to attend to all that is said by other performers, as, if he pays attention only to his own part, it will be apparent, and take off from the natural effect. The design of the accompany-

ing descriptive list is to furnish amateurs with desirable pieces for performance, and save trouble and expense in ordering from a printed list of titles a great number of pieces, not one out of ten of which is at all adapted to amateurs. The style of the characters is also given for the same reason, — that the manager shall be able to see at once if he has ladies and gentlemen at hand competent to play the parts.

If any one of these objects is attained by this portion of the volume, it will not have been written in vain, and, aided by experience, will smooth the mazy path of the votaries of private theatricals.

COMEDIES.

MONEY.

NINE GENTLEMEN AND THREE LADIES.

THIS admirable comedy by Bulwer, though not generally classed among those best adapted for amateur acting, has, nevertheless, been given by unprofessionals with marked success, and is to be recommended to any company of moderate experience.

The characters are Alfred Evelyn, leading juvenile ; Sir John Vesey, first old man ; Graves, first low comedy ; Stout, eccentric comedy ; Lord Glossmore, light comedy ; Sir Frederick Blount, fashionable coxcomb ; Capt. Dudley Smooth, light comedy ; Sharp, a lawyer ; a male servant ; Clara Douglas, leading lady ; Lady Franklin, light comedy ; and Georgina, niece to Sir John Vesey, walking lady. The piece requires scarcely any properties ; is dressed in modern style ; but the changes of scene are such as to render

scenery necessary. The club-scene is generally omitted in private representations of the piece, as it requires additional characters, and is not at all necessary to the business or plot of the piece. Time of representation, one hour and three-quarters.

THE LITTLE TREASURE.

TWO ACTS.

FOUR GENTLEMEN AND THREE LADIES.

THIS charming little comedy was first produced in London in 1855, and, from its fund of natural humor and simplicity, is peculiarly well adapted to the amateur stage. Its style is entirely domestic, and its characters and situations so simple as to be sufficiently intelligible to the most inexperienced amateur; and can scarcely fail of commanding applause wherever represented.

The principal character is Gertrude, daughter of parents who have been separated many years, and who are at last reconciled through her efforts. She is represented as about sixteen years of age, and of a somewhat forward and teasing character, softened by the desire to bring about good

results. The remaining characters are Capt. Walter Maydenblush, represented as a very bashful young man, and affording an excellent opportunity for a display of light-comedy acting by the leading man of the company; Sir Charles Howard, father of Gertrude, a genteel-comedy part; Hon. Leicester Fluttermore, a fashionable coxcomb; Mr. Allembourne, walking gentleman; Lady Florence Howard, mother of Gertrude, genteel-comedy part; and Mrs. Meddleton, mother of Lady Florence, an admirable old-woman's part; with two or three servants, which are much better omitted. The piece can be played without scenery, consisting of two interior scenes, the dresses being modern. Two or three supernumerary gentlemen will give effect to the tableau at the end of the first act. Time of representation, one hour.

SYLVIA'S SOLDIER.

TWO ACTS.

THREE GENTLEMEN AND TWO LADIES.

THIS little comedy represents an episode of the late war between the North and the South, and belongs to a collec-

tion of pieces, especially designed for private representation, called "The Amateur Drama." It is original in its character ; and when well cast, and performed, as it should be, in a sprightly manner, will be a success wherever played.

The characters are Horace Lyford, the patriotic young hero of the piece, a fine-comedy part for a gentleman of versatility ; Arthur Horton, a young man of rather timid character, and a part filled with ludicrous points for the low-comedy man ; Mr. Horton, a good old-man's part ; Sylvia Horton, his daughter, represented as a very patriotic young lady, who carries through the serious part of the piece, played by the leading lady ; and Bessie Bray, in love with Arthur Horton, and with him working up the under-plot of the piece, played by the soubrette, and sparkling with good points. No scenery will be required ; and the costumes are, of course, modern. Time of representation, one hour.

DOING FOR THE BEST.

TWO ACTS.

FIVE GENTLEMEN AND THREE LADIES.

AMONG the recent English comedies, no one has made a more favorable impression than this short domestic piece, which, in many respects, is well adapted to the amateur stage.

The characters are Dick Stubbs, represented as a poor English workman, who is of a kind heart, always carrying for his guiding motto the title of the comedy, but who suddenly forgets his honest principle upon acquiring an unexpected fortune, and dismisses his daughter's lover, a poor but formerly respected fellow-workman. Stubbs, however, at length sees the injustice of his conduct, and the family happiness is restored. The part is carefully written and worked up; and in the hands of a good, but not broad, low-comedy actor, is a very artistic character. Harry, the son of Stubbs, is a short part for the walking gentleman; Bill Hawkins is a good second-comedy part; Mr. Parchment, a short part for the old man; Thomas is a servant's part;

Betsey Stubbs, wife to Dick Stubbs, is an admirable old-woman's part ; Jane is a lively soubrette's part ; and Emily, a very fair part for the walking lady. Scenery is not necessary, but would be very appropriate if attainable ; and some costumes will be required. Time of representation, one hour.

DON CÆSAR DE BAZAN.

THREE ACTS.

EIGHT GENTLEMEN AND THREE LADIES.

THE drama of "Don Cæsar" is a favorite piece with the leading actors of our theatres ; and it possesses many claims to favor from the lively style in which it is written, the beautiful music interspersed, and the careful manner in which many of the characters are elaborated.

The character of Don Cæsar is a dashing comedy part for the leading man, requiring the greatest assurance in manner, voice, and action, and a corresponding make-up of the personal appearance of the performer. The part abounds in witty points and flashes of good-natured sarcasm, and is

very taking with the audience. Don José is a very good villain's or heavy-man's part, and quite an important one in the plot of the piece. Charles II., King of Spain, is a very good second juvenile-gentleman's part. Marquis de Rotundo is a short but amusing old-man's part. Lazarillo is a very interesting young page of Don Cæsar's, usually played by the soubrette of the company. Captain of the Guard, Judge, Pacolo, and Lopez, are utility parts. Mari-tana, represented in the piece as a beautiful young gypsy-girl, ambitious of rank and fortune, and beloved by Don Cæsar, is a very fair leading juvenile-lady's part. Countess de Rotundo is a very amusing old-woman's part, affording a good opportunity for some excellent burlesque acting. There should also be three or four soldiers, who sing in the choruses in the first act. The piece has frequently been performed successfully by amateurs, but requires a great deal of preparation, and attention to rehearsal, and considerable outlay in the way of scenery and costumes, which will probably prevent its very general performance. It is recommended only when, as in large cities, resources of every kind are at hand, and it is desirable to produce something very brilliant. Time of representation, one hour and a quarter.

STILL WATERS RUN DEEP.

THREE ACTS.

SIX OR SEVEN GENTLEMEN AND TWO LADIES.

IN the list of the standard drama, there are probably but very few pieces in any way suitable for private performance. The comedy of the above title, which has probably attained as wide a representation on the regular stage as any modern play ever written, is a notable exception; having but a limited number of important parts, and those of such a style as to be readily and successfully performed by any intelligent company of amateurs. John Mildmay, the leading character of the piece, is of decidedly original style, opening in the earlier scenes with an apparent simplicity of manner, which, to the surprise of all who had previously misunderstood his real nature, develops into one of deep thought and a knowledge of the world, compelling the respect and admiration of those who thought him devoid of all manly qualities. Although the part is sometimes played by the low-comedy man, it has *none* of

the features of that line of business ; nor should it be played as a very juvenile part, but, as the author intended it, as one of Nature's gentlemen of the somewhat mature age of thirty or thirty-five.

Capt. Hawksley is also rather a peculiar character, representing the fashionable villain of society, with all the characteristics of the criminal toned down by the mask of education and polished manners.

The part is sometimes played by the leading man. Mr. Potter is a simple and rather jovial old-man's part, played by the first old man. Dunbilk, a confederate of Hawksley, is an Irish character, quite short, and sometimes omitted.

Jessop is a servant's part. Markham and Langford are utility parts, appearing only in the last scene. Mrs. Sternhold, the leading-lady's or first old-woman's part, is represented as a widow lady, rather worldly and of excitable temperament, and in love with Hawksley. It is a part of a great deal of character, and important in carrying through the piece. Mrs. Mildmay is the young wife of John Mildmay, and of not very forcible character, who, following the lead of Mrs. Sternhold, her aunt, forgets the respect due to her husband, John Mildmay, but comes to a happy understanding at last. The part is quite an interest-

ing one for the second or walking lady. Time of representation, one hour and three-quarters. Scenery can be dispensed with, if desired; and the curtain must then be dropped twice in the second act.

THE MARRIED RAKE.

ONE ACT.

TWO GENTLEMEN AND THREE LADIES.

THIS is a lively little comedy, with plot so slight, that it is sometimes called a farce, although it is really of a rather higher order. Mr. Fred. Flighty, the hero of the piece, is a dashing light-comedy part, and full of sharp points. Mrs. Trictrac, a young widow who makes it her duty to expose the erratic Flighty to his unsuspecting wife, is the leading-lady's part. In the course of the piece, she assumes the character and dress of a cornet of hussars. For the length, it is one of the best light-comedy parts written.

Mrs. Flighty, the unsuspecting wife, a second-lady's part, is also a very good comedy character. Susan is a capital soubrette's part, and should be in the hands of a young

lady of talent and experience. There is also a servant's part, not of any length, but which cannot very well be omitted. The piece is quite simple, and generally desirable where the numbers of a company are limited. Time of representation, three-quarters of an hour.

A PRETTY PIECE OF BUSINESS.

ONE ACT.

TWO GENTLEMEN AND THREE LADIES.

THIS is a sparkling little comedy, very brisk in its style, and so simple, that almost any one might attempt it with success. There are scarcely any stage-properties required, and the piece can be carried through with but very little trouble. The characters are Capt. Felix Merryweather, a dashing light-comedy part, usually played by the leading man ; Dr. Launcelot Shee, also a capital comedy part, usually played by the first low comedian ; Miss Charlotte Shee and Mrs. Fanny Grantley, equally excellent comedy parts in the leading-lady's line ; and Dobson, one of the liveliest chambermaid or soubrette's parts ever acted. The

comedy has but one scene, an interior ; is filled with natural humor and laughable mistakes, without any objectionable features whatever. Time of representation, three-quarters of an hour.

THE SERIOUS FAMILY.

THREE ACTS.

FOUR GENTLEMEN AND FOUR LADIES.

THIS is a favorite piece with amateurs, although the character of the plot is too frequently distasteful to many, as it is a satire upon religion, too keen and sweeping to pass unnoticed ; and, for either public or private performance, care must be taken that the representation shall not be offensive to the audience in any case. The leading character is Aminadab Sleek, pictured as a hypocritical preacher ; and the part is full of points, affording a wide scope for a good low-comedy actor, who is almost invariably sure to make a hit in this serio-comic rôle. Lady Sowerby Creamly, of the same school as Sleek, is also a very good part played by the first old woman. Widow Delmaine is a

sparkling light-comedy part, played by the leading lady. Mrs. Charles Torrens and Emma Torrens are good walking-ladies' parts. Capt. Murphy Maguire is also a fine-comedy part, played by the leading man. Mr. Charles Torrens is a first light-comedian's part, and Fred. Vincent is a tolerable walking-gentleman's part.

The piece should not be played by inexperienced amateurs, as the points are not sufficiently strong to carry the piece through without careful action. Time of representation, one hour and a half.

SIMPSON & CO.

TWO ACTS.

THREE GENTLEMEN AND FOUR LADIES.

THIS very fine old English comedy, frequently performed upon the regular stage, is not so well known to amateurs; probably from its somewhat obscure title, which would give to the casual observer but an indifferent idea of the character of the piece. The incidents of this comedy are purely domestic, not in the least overdrawn, and abounding in

natural humor; while there is scarcely a part which is not excellent in its way. The characters are Mr. Peter Simpson, an old-fashioned, Platonic business-man; first old-man's part. Mr. Bromley, his partner, a young man of somewhat liberal moral principle; leading-juvenile part. Mr. Foster, a clerk in the house of Simpson & Co.; utility man. Mrs. Simpson, wife of Peter Simpson, a lady of rather jealous disposition, who persists in ascribing Bromley's indiscretions to her innocent husband; first old-woman's part. Mrs. Bromley, wife to Bromley, whom she unsuspectingly dotes upon; juvenile-lady's part. Mrs. Fitzallan, a young widow related to Mrs. Bromley, to whom Bromley pays his addresses under an assumed name; walking-lady's part. And Madame la Trappe, a French smuggler, who unsuspectingly arouses Mrs. Simpson's suspicions of her husband by presenting a note at the house, which had been given by Bromley to the lady from whom she received it; second old-woman's part. The piece is one, that, in the hands of amateurs of some experience, cannot fail of hearty appreciation from the numerous close-setting hits that will tell with good effect on all the married spectators, and will be scarcely less enjoyed by those not as fortunate. There being but two scenes, and those interiors, the use of scenery

is not necessary ; and the properties are such as can be found at hand in any household. The character of Madame la Trappe is sometimes omitted ; but the point of the plot is improved by retaining it, if possible. The dresses are modern, with the exception of Mr. Simpson, who wears an old-fashioned English gentleman's costume. Time of representation, one hour and a quarter.

MARRIED LIFE.

THREE ACTS.

FIVE GENTLEMEN AND FIVE LADIES.

THIS admirable comedy, by Buckstone, is of the style best adapted for private representation ; and, were it not for the number of important characters included in the cast, it would undoubtedly be a favorite piece with amateurs.

The characters are Mr. Samuel Coddle, a perfect type of the whimsical, testy, and exacting old married man, who makes himself, friends, and wife, thoroughly uncomfortable by his unreasonable complaints, to the great amusement of the audience : it is in many respects the leading part of the

piece, and should be in the hands of some gentleman experienced in character-acting. Mr. Lionel Lynx is a fine-comedy part, usually played by the leading man. Mr. Fred. Younghusband is also a first-rate comedy part, of about equal importance with that of Lynx. Mr. Henry Dove is an admirable low-comedy part, quiet, but affording a good opportunity for any gentleman in the humorous line. Mr. George Dismal is, as the name implies, a rather sombre character, usually played by the heavy man, and is quite short. Mrs. Henry Dove is represented as rather old, very strict, and much exercised to keep her husband in good manners. Mrs. Samuel Coddle, the leading-lady's part, has many very good points, and her scenes with Mr. Coddle are very amusing. Mrs. Lionel Lynx is represented as a young wife of a very jealous disposition; Mrs. Coddle in the piece being the particular object of her displeasure, and the innocent cause of many stormy scenes between Mrs. Lynx and her husband. Mrs. Fred. Younghusband is represented as a not very amiable young married lady, too frequently at sword's-point with her husband. Mrs. George Dismal is, like her husband, of a very sombre disposition; not as young as the other ladies in the piece, but apparently quite as unhappy: the part is usually played by the

old woman of the company. The comedy is thoroughly domestic, and filled with the numerous incidents and *contre-temps* supposed to grow out of "married life;" and, if it can be well cast, is sure to take with any audience, the features being too natural and carefully worded to offend. Time of representation, one hour and three-quarters. The changes of locality in the scenes would probably require the use of scenery.

TWO CAN PLAY AT THAT GAME.

ONE ACT.

TWO GENTLEMEN AND ONE LADY.

THIS sprightly little comedy is just the thing for a parlor entertainment, where the stage is small, and a piece is required introducing a small number of characters. The scene represented is an ordinary room well furnished, the style of the piece and the characters very simple, and the dresses modern. Howard Leslie, the leading-man's part, is a *nonchalant* comedy-character, carrying through the piece with a dry humor and provoking self-possession. Charles Arundel, the young married friend whom Leslie is visiting,

is written somewhat in the same vein as the part of Leslie, and is of about equal importance. Lucy Arundel is the young wife of Charles, who, influenced by her aunt, a French novel, and her own jealousy, tries to get Leslie out of the house, and away from her husband, by persuading him (Leslie) that she loves him, and he must remove himself. He discovers her games, and humors it by a declaration ; while Charles, coming in, discovers them, and the lady is at last vanquished. Time of representation, forty-five minutes.

THE RIGHTS OF MAN.

TWO ACTS.

THREE GENTLEMEN AND TWO LADIES.

FOR a parlor-performance, this comedy can also be warmly recommended. The point of the piece turns upon the oft-disputed point, as to who shall rule ; and is satisfactorily settled in this particular case, as it no doubt has been in many others in the same way. The characters are Sir William Thornton, a domineering old English baronet, played by the first old man. Hon. Arthur Ellesmere, a young po-

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litical intriguer ; a very good comedy part for the leading man. Walter Grenville, a young lawyer, played by the walking gentleman. Lady Aurora, a gay young widow, in love with Arthur Ellesmere ; a dashing comedy part for the leading lady. Helen Aubrey, niece to Sir William, a young lady rather opposed to matrimony, but finally conceding to superior arguments ; and Emily, the uncomplaining wife of Sir William, who discovers at last the secret of vanquishing the rights of man ; both very good second-lady's part.

Scenery is not necessary, there being but one scene,—an ordinary parlor, nicely furnished. Time of representation, one hour and thirty minutes.

THE HONEYMOON.

THREE ACTS.

EIGHT GENTLEMEN AND THREE LADIES.

THE comedy of "The Honeymoon," which has for over fifty years maintained a brilliant position upon the regular stage, has within the past two years been successfully performed upon the amateur stage. Although a reading of the

piece would seem to present many difficulties to its private representation, yet they can be readily overcome; and the satisfaction of a creditable performance will amply repay the preliminary labor.

The characters are numerous, and almost all excellent. Duke Aranza is the leading part, and is generally made up as about thirty years of age, and possesses some splendid points for dramatic and elocutionary effects. Rolando, a young soldier, is of nearly equal importance with the duke's part; and is written in a dashing style, which takes well with the audience, and possesses many brilliant points. Balthazar is a very natural old-man's part; his speeches being well and forcibly written. Count Montalban is a very good walking-gentleman's part, requiring to be carefully dressed. Jaques (the mock duke) is a capital low-comedy part, affording an admirable opportunity for burlesque acting, invariably receiving the applause of the audience. Lopez is a short and quite humorous part, and Campillio and Pedro are servants' parts.

Juliana, the leading-lady's part, possesses a great deal of character, and exhibits well the versatility of the lady performing it. Volante is a sprightly comedy part, quite important, and full of taking points. Zamora is a highly

interesting part for the soubrette, very naturally written, and involuntarily enlisting the sympathies of the audience. The play is printed in five acts, but is seldom so performed at the regular theatres. It is reduced to three acts by omitting scene three in the third act as printed, scene one in the fourth act, scene three in act four, the mask-scene in the second scene of the fifth act ; and by playing the second and third acts in one, and also the fourth and fifth together : by this arrangement, the part of Lampedo is omitted. The piece will require scenery and costumes. Time of representation, one hour and a half.

DELICATE GROUND.

ONE ACT.

TWO GENTLEMEN AND ONE LADY.

THE comedy of "Delicate Ground" has always been a favorite with amateurs ; probably for the reason that it has so slight a plot, that they can hardly fail of getting through the piece tolerably well ; and private audiences are generally disposed to be generous. The principal merit it possesses

is, that it introduces but three characters ; so small a number, that they can be obtained almost anywhere. The characters are Citizen Sangfroid, the leading-man's part, and a nonchalant and rather amusing piece of comedy acting ; Monsieur Alphonse, an old lover of Madam Sangfroid, a rather foppish comedy part ; and Pauline, wife to Sangfroid, a lively comedy part for the leading lady. The piece is Frenchy, and rather colloquial in its style, but too superficial for any great effects in action. No scenery will be required, and the piece may be dressed modern, or in the French costume of the last century. Time of representation, forty-five minutes.

A MORNING CALL.

ONE ACT.

ONE GENTLEMAN AND ONE LADY.

WHEN the resources of ladies and gentlemen are exceedingly limited in the available talent required for an amateur performance, the little comedy of the above title is suggested.

Though having scarcely an apology for a plot, it still

possesses some attractiveness in the way of sprightly dialogue; and a few original interpolations in the text, with some local hits, will make its representation quite pleasing. The leading-man's part is Sir Edward Ardent, whose advances to Mrs. Chillington being repulsed, he feigns indifference, and at last wins the victory.

Mrs. Chillington, played by the leading lady, enjoys the pleasure of trifling with Sir Edward for a brief time, but finally yields in the usual feminine way, to his satisfaction and that of the audience.

The piece should be carefully rehearsed, and the performance not hurried through. Time of representation, three-quarters of an hour.

ALL THAT GLITTERS IS NOT GOLD.

TWO ACTS.

SIX GENTLEMEN AND THREE LADIES.

THIS comedy, by the well-known Mortons, has, from its numerous interesting features, always been a great favorite with amateurs, as well as regular theatre patrons. The

scene is laid in one of the numerous factory-villages in England ; and the plot is simple and natural, but little experience being required to effectively present the drama.

The characters are Jasper Plum, represented as an old man having grown rich by cotton-spinning, and proprietor of a large factory ; a very fine old-man's part, replete with natural humor and well-conceived fits of anger. Stephen Plum, the leading-young-man's part, is more difficult, the lines being given with the Yorkshire accent, but possessing numerous strong points of pathos and humor. Frederick Plum, brother of Stephen, a gentlemanly part, played by the walking gentleman. Sir Arthur Lascelles, a fashionable villain's part, short, but well written, and effective in good hands. Toby Twinkle, one of the best low-comedy parts ever written for the English stage ; frequently chosen as a *star* part by professionals in this line, and of almost equal prominence with the leading part. It is, however, by no means a difficult assumption ; and, if played as written, can hardly fail of applause. Harris is a servant of the Plums ; a bumpkin's part, very short, but quite humorous. Martha Gibbs is the leading juvenile-lady's part. She is represented, as the piece opens, as an operative in Plum's factory, whom Stephen loves, much against the

wishes of his father, who finally consents to receive her as Stephen's wife, provided that, for the space of three months, she does nothing to forfeit his good opinion; and upon her constancy, while exposed to numerous temptations during this time, centres the interest of the piece. Lady Leatherbridge is an intriguing woman of the world, and is an excellent old-woman's part; and Lady Valeria, wife to Frederick Plum, a good walking-lady's part. The servants mentioned in the book may be used outside the stage for the shouts incident to the business of the piece. The piece can be played, if desired, without scenery. Time of representation, one hour and a quarter.

THE DUMB BELLE.

ONE ACT.

FOUR GENTLEMEN AND TWO LADIES.

THIS lively little comedy only needs to be known to be admired by all hearing it, and is very well adapted to amateurs. The characters are all very good, and the point of the piece ingenious and amusing.

The characters are Capt. Vivian, a returned officer, in search of a woman who can hold her tongue, an excellent light-comedy part; Mr. Manvers, a very good old-man's part; Smirk, a capital Irish servant's part; James, a gardener, generally omitted; Eliza, daughter of Mr. Manvers, who personates the dumb belle with great effect on Vivian, effecting a radical cure in his sentiments; and Mary, servant to Eliza, a good chambermaid's part. The piece requires no costumes of importance, and can be played by almost any company of amateurs. Time of representation, forty minutes.

WHO KILLED COCK ROBIN?

TWO ACTS.

TWO GENTLEMEN AND TWO LADIES.

THIS is one of Charles Matthews's freshest comedies, and is full of the humor which always gives life to his productions. The situations are very amusing, and the dialogue contains scarcely a single dull speech.

The characters are Abel Tinkle, a retired muffin-specu-

lator, and a capital part for the first old man ; Jack Raggett, a philosophical and independent man of the world, a very original character for the light comedian ; Satanella, daughter of Abel Tinkle, and a thorough-bred descendant of the Incas, of fierce temper and questionable disposition, who marries Raggett for the purpose of being revenged upon him (a great part for the leading lady) ; and Hanuah, servant of the Tinkle family, a pert young lady, fond of her leisure, an excellent soubrette's part. The piece will require some preparation as regards properties, but can be played without scenery. Time of representation, one hour and fifteen minutes.

DAY AFTER THE WEDDING.

ONE ACT.

THREE GENTLEMEN AND TWO LADIES.

THE *petit* comedy of the above title has always been a favorite with actors of the regular stage, although it possesses no attraction of plot or amusing scenes to recommend it. It is desirable for private representation, for the reason

that there are but few characters, and those such as would be very generally attainable.

Col. Freelove is the leading-gentleman's part, and is written in the rather dry-comedy style. Lord Rivers is of about the same range of character, but rather more serious. James is a servant's part. Lady Elizabeth is the very impulsive, capricious, and decidedly unmanageable bride of a day, whose eccentricities are, however, happily terminated by the ingenious ruse of Col. Freelove, played by the leading lady and Mrs. Davies, an old-woman's or chambermaid's part. The positions and text should be very carefully rehearsed, as every thing depends on the sprightly action of the business. No scenery will be required. Time of representation, thirty minutes.

WHO SPEAKS FIRST?

ONE ACT.

THREE GENTLEMAN AND TWO LADIES.

THIS is a lively little domestic comedy, or rather episode, representing a young gentleman and his bride shortly after

the honeymoon. They have quarrelled ; and each has determined to keep silence until the other speaks first, and are supposed to have adhered to their determination for a whole week ; when Capt. Charles, a brother of the lady, who has been absent many years, returns, and comes upon the scene, provokes the husband's jealousy and the lady's anger by his familiarity (not being recognized), and, forcing them to a vigorous dispute, explains his identity, and the scene closes pleasantly.

The part of Charles is an admirable light-comedy character. Ernest Militant is the young and irascible husband, also an excellent part. Potter is an amusing old man's part ; Mrs. Militant, a very forcible comedy part for the leading lady ; and Smart, a dashing soubrette's part. The piece should be played in a lively manner, and is generally very taking. No scenery or fancy costumes will be required. Time of representation, forty-five minutes.

ONLY A CLOD.

ONE ACT.

FOUR GENTLEMEN AND TWO LADIES.

THIS is a short domestic drama, very simple in its plot, and, from the class of characters represented, can readily be performed by any company of amateurs. The scene is laid in England, and is a little picture of one of those unfortunate *mésalliances* — of a rather rough country gentleman with a lady of superior education ; although, in this case, the parties come to a happy understanding at last.

Harry Thorncote, the leading-man's part, is an unpolished country gentleman, who unsuspectingly entertains at his house two gentlemen, who treat him as an inferior, with a patronizing air, and at the same time take advantage of his hospitality to pay their addresses privately to his wife. They are discovered by Harry, their plans discomfited ; and Mrs. Thorncote at last recognizes the true worth of her husband. Sir Cyril Beaumorris and Mr. Babbleton are men of the world ; and Owlet is a servant's part. Grace Thorncote,

the leading-lady's part, is represented as a lady, who, despising her husband's unpolished manners, is attracted by Sir Cyril's easy flattery, but learns his real intention, and gladly makes reparation to her husband. The piece requires no scenery. Time of representation, forty minutes.

DRAMAS.

· SECOND LOVE.

THREE ACTS.

THREE GENTLEMEN AND THREE LADIES.

THIS is a pleasing domestic drama, very natural and original in its plot, and admirably adapted to the amateur stage.

The character of Elinor Mowbray, the blind heiress, is extremely touching and forcible, and, in the hands of a lady who excels in emotional parts, would be very effective. Ralph Thornhill, the leading-juvenile-gentleman's part, is represented as the simple but generous-hearted cousin of Elinor Mowbray, the companion of her childhood, and to whom she at last turns when she finds her first lover has deceived her. Col. Dangerfield is also represented as a cousin of Elinor's, who, under an assumed name, wins her

love with the intention of obtaining her supposed fortune : at the same time he also woos Mildred Vernon, a friend of Elinor's, but is discovered by Elinor, who, unknown to him, has regained her sight. The part is an excellent one for the heavy man of the company. Hawbuck is a servant in Elinor Mowbray's house, who, apparently stupid, is really on the alert at all times, and plays an important part in the unravelling of the plot, and in the final discovery of Dangerfield. The part is generally given with the Lancashire dialect, and is a very fine low-comedy character. Mildred Vernon is a very good second-lady's part, requiring to be well costumed, and played with spirit. Lucy is represented as an attached servant of Elinor Mowbray, rather partial to Hawbuck, and very fond of Ralph and her mistress. The part is an excellent soubrette or chambermaid's character, and is sometimes made up older, and played by the old woman. The incidents at the close of each act are such, that the characters may be grouped in natural and striking tableau ; and, with sufficient rehearsal, the piece will be found to *take* unusually well. Time of representation, one hour and a quarter.

DREAMS OF DELUSION.

FIVE GENTLEMEN AND TWO LADIES.

THIS is a highly interesting drama, somewhat of the sensational order, being a translation from the French ; and affords an excellent opportunity for a gentleman in the heavier style of acting. Sir Bernard Harleigh, the leading-juvenile-man's character, is represented as a young English gentleman, who, jealous of a certain young man whom he imagines is paying his addresses to his wife, suddenly meets him on the banks of a river, and plunges him into the water, and, as he supposes, kills him. This act turns his brain ; and, to escape the imaginary phantom of his murdered friend, he travels from place to place over Europe, finally changing his name, and settling down in a retired part of Sussex in England. The part is full of very telling points, and, in the hands of an actor of talent, will be very taking. Dr. Pungent, played by the first old man, is a very important part in the piece, in whose hands is the unravelling of the entire plot : it is replete with numerous good

points of humor and pathos. Maunder is a fashionable coxcomb's part, short, but very good.

Lord Arthur Brandon is the first walking-gentleman's part, and is also a very fair part. Bobby is a country bumpkin's part, short, but can be made quite humorous. Lady Viola Harleigh, wife to Sir Bernard, is the leading-juvenile-lady's part; and is a very natural and pleasing character, involuntarily securing the sympathy and approval of the audience.

Amabel, the niece of Lady Viola, is a sprightly young-lady's part, played by the walking lady or soubrette. Time of representation, one hour. There is but one scene in the piece, — a lady's sitting-room or summer-house, which can be arranged readily without scenery.

TIME TRIES ALL.

TWO ACTS.

FIVE GENTLEMEN AND TWO LADIES.

THIS pleasing domestic drama, though of late years seldom performed upon the regular stage, is admirably adapted for private representation. Matthew Bates, the leading ju-

venile gentleman, is represented in the first act as a young man of rather unfinished manners, and deeply in love with his cousin, Laura Leeson, who, on account of his unprepossessing appearance, rejects his proposals ; and he leaves the house to go abroad. After the lapse of a few years, he returns, very much improved in manners and personal appearance. Feigning indifference, he discovers that Laura really loves him ; and the pleasing *dénoûment* terminates the piece happily. Mr. Leeson is an admirable old-man's part, full of life and humor, and capable of being worked up with telling effect. Hon. Augustus Collander Yawn is a fashionable coxcomb's part, representing the very extreme of that line of business : it should be carefully dressed, and, if well played, adds considerably to the attractiveness of the piece. Mr. Charles Clinton, the walking-gentleman's part, is a fashionable young man, and the rival of Matthew Bates. Tom Tact, the servant of Mr. Bates, is a very good low-comedy part, affording, like the part of Matthew, a good opportunity for a display of versatility in acting, in the contrast of style of the scenes in the first and second acts. Laura Leeson, the leading-lady's character, is a very effective and exceedingly well-written part ; her struggles with worldly pride, and the natural promptings of her heart, insuring the greatest

interest and sympathy of the audience. Fanny Fact is a sprightly soubrette's or chambermaid's part ; the scene with Tom Tact and Mr. Leeson being full of humor and laughable points.

Time of representation, one hour and a quarter. The piece represents the scene as taking place in an ordinary room, and will require no scenery.

THE HARD STRUGGLE.

ONE ACT.

THREE GENTLEMEN AND TWO LADIES.

THIS pretty little drama has every thing to commend it for the purposes of the amateur stage, having but few characters ; is so simple in its construction, as to be played by the most inexperienced with success ; and is, at the same time, of a very interesting nature. The characters are Reuben Holt, represented as a kind-hearted but rather rough-mannered young country-gentleman, in love with Lillian Trevor, his guardian's daughter. Lillian had felt a friendly attachment for Reuben from childhood, and had

promised him her hand in marriage: but, having been obliged to leave home for a period of some months on account of ill health, she is taken sick with a fever, and her life is only saved by a young physician named Fergus Graham, who naturally becomes attached to his young patient, while she returns his love, although no declaration is made; and she comes back to her home prepared to sacrifice her feelings, and redeem her promise to Reuben. She is, unknown to herself, followed by Graham, who seeks an interview with her, is seen by Reuben, and an explanation ensues, which results in Reuben giving up his claim to Lillian's hand, and sacrificing his own claims to Graham. Fergus Graham is a character rather above the usual line of walking gentlemen, but generally so cast. Mr. Trevor is represented as a rich farmer of rather defective education, and, like Mrs. Malaprop in "The Poor Gentleman," very apt to use the incorrect words in the right place, making many amusing mistakes: the character is an admirable old man's part.

Lillian Trevor, the leading-juvenile-lady's part, is very interesting, and possesses many points of real sentiment. Amy, Mr. Trevor's orphan grandchild, aged thirteen, is a very natural child's part, very simple and touching, and very pleasing to the audience. The landlady of the Old

Swan is a short and unimportant old-woman's part. The part of Susan is generally omitted; Amy speaking the few lines allotted to her in the first scene. Scenery can be dispensed with in this piece; but the furniture will require to be changed in the course of the performance. Time of representation, one hour.

LAVATER; OR, NOT A BAD JUDGE.

TWO ACTS.

EIGHT GENTLEMEN AND TWO LADIES.

THIS drama is founded on the accredited power of the celebrated Lavater, the physiognomist, who is said to have possessed the remarkable power of reading a person's character, with great correctness, from a glance at the face of any one he might meet. This circumstance is woven into the plot of this entertaining drama, which possesses many other attractive features. The characters are John Caspar Lavater, represented as a man about forty years of age, and played either by the old man or the leading man; Marquis de Treval, an excellent heavy-man's

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part ; Christien, a good walking-gentleman's part ; Betman, a very good low-comedy part ; Zug, Sergeant Rutley, and Monsieur Lavigney, utility parts ; Louise, the juvenile-lady's part, very simple and pleasing ; and Madame Betman, a walking-lady's part. Count de Steinberg, father of Louise, is the old man's part, and a capital character. The piece will require scenery and costume. Time of representation, one hour and a quarter.

FAINT HEART NEVER WON FAIR LADY.

ONE ACT.

FOUR GENTLEMEN AND THREE LADIES.

THE play of "Faint Heart never won Fair Lady" is probably too well known to require any lengthy description here. It is a light and rather pleasing piece, and is quite a favorite with amateurs.

The characters are Ruy Gomez, a poor lieutenant in the Spanish army, who aspires to the hand of the Duchesse de Torrenueva, a lady far above him in rank, who at first repulses his bold advances, but at last reluctantly admits her

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love for him ; and his persistency is rewarded. Gomez is the leading-juvenile-man's part, and is a sparkling comedy character. The Marquis de Santa Cruz is the unwelcome lover of the duchesse, who meets with discomfiture in his fruitless suit, and is played by the first old man : there is also a servant's part. The duchesse is a fine comedy part for the leading lady, and should be richly dressed. King Charles is an engaging part for the soubrette ; and Donna Lucrezia, a good old-woman's part.

The piece will require costumes ; but scenery is not indispensable. Time of representation, three-quarters of an hour.

TO PARENTS AND GUARDIANS.

TWO ACTS.

FOUR GENTLEMEN AND FIVE LADIES.

THIS comic drama, the authorship of which has often been disputed, is written as a burlesque on the style of English private schools, and is very original, and replete with amusing incidents. The characters are Monsieur

Tourbillon, an old French professor, a very touching old-man's part ; Waddilove, a ludicrous low-comedy part ; Mr. Swish, a good old-man's part ; Nabbles, a farmer, quite a short part ; Bob Nettles, represented as a harum-scarum young lad of fifteen, a part full of points and lively action, usually played by the leading soubrette ; Virginie, daughter of M. Tourbillon, an interesting second-lady's part ; Lady Nettles, a fashionable lady, mother of Bob Nettles, walking lady ; and Mary Swish, daughter of Mr. Swish, master of the school, a young-girl's part, played by the second soubrette. The piece should have scenery, if possible, and a number of boys, or girls so dressed, for the parts of Skutler, Scraggs, and for the schoolroom-scene. Time of representation, one hour.

F A R C E S.

IN describing this popular branch of the minor drama, it will be unnecessary to give definite outlines of each piece, which, in many respects, bears a close resemblance to many others of the class. There will be given under this head a selection from the immense number published of those pieces that are particularly suitable to, and have been actually performed by amateurs.

TURN HIM OUT.

THREE GENTLEMEN AND TWO LADIES.

THIS is one of the broad and noisy style of farces, and the greatest success of any lately published. The characters are Nicodemus Nobbs, first low-comedy man; Mr. Moke, second low-comedy man; Eglantine Roseleaf, the

beau-ideal of a fashionable coxcomb ; Julia, first walking lady ; and Susan, the soubrette's part. Time of representation, thirty minutes.

BOX AND COX.

TWO GENTLEMEN AND ONE LADY.

THIS is a standard farce, which has stood the test of many years, and is still a favorite. Mr. Box and Mr. Cox are first low-comedy parts of about equal range ; and Mrs. Bouncer, the only lady character, is a good old-woman's part. Time of representation, thirty minutes.

ON THE SLY.

THREE GENTLEMEN AND TWO LADIES.

THIS is a new farce, very lively, but not broad, and can be readily cast and performed. Mr. John Dibbits, a hen-pecked husband, is the first low-comedy part ; Major Growler, an eccentric comedy part ; Wagstaff, walking gentleman ; Mrs. Dibbits, a strong-minded lady, first walking lady ; and Martha, the soubrette's part.

A SEA OF TROUBLES.

EIGHT GENTLEMEN.

THIS farce is one of the collection called the "Amateur Drama," and is very desirable where only male characters are attainable ; the incidents being ingenious and amusing. The characters are Godolphus Gout, an invalid, a first old-man's part ; Hiram Orcutt, a Yankee ; Stammering Steve, a professor of elocution ; Byron Bobolink, a budding poet ; Midde McShane, a red-hot Irishman ; Robert, Gout's nephew ; and Sam, Gout's servant. All of the parts, with the exception of the first and the last two mentioned, are eccentric-comedy characters, and can be made very ludicrous and entertaining.

HIT HIM : HE HAS NO FRIENDS.

FIVE GENTLEMEN AND THREE LADIES.

THIS farce is of the very broadest style, full of noisy points and laughable positions.

The characters are Rodney Ricketts, first low comedy ;

Mr. Buttonup, second old man ; Edward Verner, walking gentleman ; Joe Crabs, second low comedy ; telegraph-boy, utility part ; Mrs. Rummer, second old woman ; Miss Verner, walking lady ; Mrs. Ricketts, utility part. Time of representation, thirty minutes.

I'VE WRITTEN TO BROWNE.

FOUR GENTLEMEN AND TWO LADIES.

THIS is an excellent piece, written in a sprightly and more elegant style than the usual run of farces. The characters are Mr. Otway ; Sheridan Browne, a dashing light-comedy part ; Mr. Peregrine Dotts, a capital first low-comedy part ; Mr. Charles Heatherington, first walking gentleman ; Mrs. Walsingham, leading juvenile lady ; and Laura, her sister, first walking lady. Time of representation, forty minutes.

SLASHER AND CRASHER.

FOUR GENTLEMEN AND TWO LADIES.

THIS is probably one of the noisiest farces ever written ; but its lively style and laughable points take greatly with

the audience. The characters are Sampson Slasher and Christopher Crasher, first low-comedy parts ; Mr. Benjamin Blowhard, first old man ; Lieut. Brown, walking gentleman ; Miss Dinah Blowhard and Rosa, first walking ladies. Time of representation, thirty minutes.

TO OBLIGE BENSON.

THREE GENTLEMEN AND TWO LADIES.

THIS is a very elegant little piece, free from any objectionable language, and very lively in its action. The characters are Mr. Trotter Southdown, first low comedy ; Mr. Benson, first old man ; Mr. Meredith, walking gentleman ; Mrs. Southdown, leading lady ; and Mrs. Benson, walking lady. Time of representation, thirty-five minutes.

NURSEY CHICKWEED.

FOUR GENTLEMEN AND ONE LADY.

THIS farce is in contrast to the piece just mentioned, very broad, and by no means as elegantly written. It is, however, one that invariably meets with great applause

from indulgent audiences. The characters are Jonathan Chickweed, first low-comedy man ; Mr. Horatio Mountsorrel, old man, or eccentric comedy ; Barnes (a miller), second-low comedy ; Mr. Walton, utility part ; Mrs. Mountsorrel, walking lady ; and Nellie, a very bold soubrette's part.

THE LOAN OF A LOVER.

FOUR GENTLEMEN AND TWO LADIES.

THIS is a very pleasing musical vaudeville, of no great dramatic merit, but natural in its style, and affording a fine opportunity for a young lady of good musical ability. The characters are Peter Spyk, first low comedy ; Capt. Amersfort, walking gentleman ; Swyzel, second old man ; Delve, utility part ; Gertrude, a singing soubrette's part ; and Ernestine, a walking-lady's part. Time of representation, forty minutes. Costumes will be required in this piece.

POOR PILLICODDY.

TWO GENTLEMEN AND THREE LADIES.

THIS is one of the standard farces that audiences seem never to weary of, full of amusing points ; and has been

played frequently with great success by amateurs. The characters are John Peter Pillicoddy, first low comedy; Capt. O'Scuttle, an excellent eccentric-comedy part; Mrs. Pillicoddy, walking lady; Mrs. O'Scuttle, old woman; and Sarah Blunt, first chambermaid's part. Time of representation, thirty-five minutes.

FITZMYTHE OF FITZMYTHE HALL.

THREE GENTLEMEN AND TWO LADIES.

THIS is a very amusing piece, of somewhat noisy style, but not at all difficult to perform, and very taking. The characters are Mr. Fitzmythe, first low-comedy man; Frank Tottenham, walking gentleman; Gregory, a servant's part; First Cricketer, Second Cricketer, utility parts; Mrs. Fitzmythe, first old woman; Penelope, soubrette's part. Time of representation, thirty minutes.

CALIFORNIA DIAMONDS.

THREE GENTLEMEN AND TWO LADIES.

THIS piece partakes more of the nature of a comedy than a farce; the language being of a higher tone, and the

points not at all broad. The characters are Mr. Kerr Mudgeon and Mr. Danby Symes, first low-comedy parts ; Mr. Rigsby, walking gentleman ; Mrs. Kerr Mudgeon and Mrs. Danby Symes, very good second-ladies' parts. Time of representation, thirty-five minutes. The piece is published under the name of "Bristol Diamonds."

BROTHER BILL AND ME.

FOUR GENTLEMEN AND THREE LADIES.

THIS is one of the most laughable farces of the collection of minor dramas, abounding in ludicrous positions and broad points. The characters are Mr. A. Noodle, first old man ; Benjamin Wiggles, a great low-comedy part ; William Wiggles, a capital light-comedy part ; Simon Squib, eccentric-comedy part ; policeman, utility part ; Seraphina Noodle, first old woman ; Wilhelmina Noodle, walking lady ; and Martha Muggles, first soubrette. The positions should be very carefully rehearsed to prevent confusion. Time of representation, thirty-five minutes.

SMASHINGTON-GO-IT.

THREE LADIES AND THREE GENTLEMEN.

THIS is a very good farce of the broad style; the positions and points being very unique and ludicrous. The characters are Mr. Smashington-go-it, a rollicking low-comedy part; Mr. Twitterly Fluttersome (a gentleman of delicate nervous organization), first old-man's part; Mr. Closefist (an old miser), second old-man's part; Mrs. Fluttersome, first old woman; Clara, walking lady; and Nellie, a capital chambermaid's part. Time of representation, thirty minutes.

A NICE QUIET DAY.

FOUR GENTLEMEN AND THREE LADIES.

THIS is not a broad farce at all, but has many amusing points. The characters are Col. Brimstone, first old man; Mr. St. Bernard, walking gentleman; Mr. Timothy Poo-

dle, first low comedy ; Mongrel, second low comedy ; Miss Laura Brimstone and Emily, first walking ladies ; and Susan, first chambermaid. Time of representation, thirty-five minutes.

A PHANTOM BREAKFAST.

TWO GENTLEMEN AND THREE LADIES.

THIS is one of Charles Selby's latest productions, abounds in amusing incidents, and contains nothing at all broad. The characters are Augustus Fitzmortimer, a most respectable young man, "out of business," first low-comedy part ; Mr. Deeperly, an eccentric gentleman on the shady side of forty, old man ; Mrs. Deeperly, a beautiful and accomplished lady, first walking lady ; Rose, a parlor-maid, with unexceptionable reference, soubrette ; and "Selina Jane Sims, an improver in a first-class millinery establishment." Time of representation, thirty-five minutes.

THE SIAMESE TWINS.

FOUR GENTLEMEN AND TWO LADIES.

THIS is a very amusing burlesque on the Siamese Twins, and furnishes an opportunity for introducing any number of gags. Mr. Forceps (a virtuoso) is the first old-man's part; Capt. Vivid, walking gentleman; Dennis O'Glib, an Irish character; Simon Slow, a Yankee; Miriam (ward to Forceps), walking lady; and Sally, a soubrette's part. Time of representation, thirty minutes.

THE STEEPLE-CHASE.

SIX GENTLEMEN AND TWO LADIES.

THIS is a new and very good farce; which, however, depends almost entirely on the low-comedy man. The characters are Mr. Tittrun, first low comedy; Alderman Slow-coach, old-man's part; Dr. Clipper, walking gentleman; Buzzard, Cummings, Thomas, utility parts; Mrs. Clipper, old-woman's part; and Mrs. Tittrun, walking lady. Time of representation, thirty minutes.

THE TWO BUZZARDS.

SIX GENTLEMEN AND TWO LADIES.

THIS is a standard farce of the broad style, containing a small number of characters, all of which, in their way, are carefully written. Mr. Benjamin Buzzard, first old man ; Mr. Glimmer, walking gentleman ; John Small, one of the best low-comedy parts ever written ; Miss Lucretia Buzzard, first walking lady ; and Sally, the soubrette's part.

COUSIN TOM.

THREE GENTLEMEN AND TWO LADIES.

THIS is a new but not very brilliant farce, well adapted to amateurs of limited experience. Tom Vane is the first low-comedy part ; Newington Gosway, second low comedy ; Mr. Lothbury, old man ; Lucy, walking lady ; and Susan, the soubrette. Time of representation, twenty-five minutes.

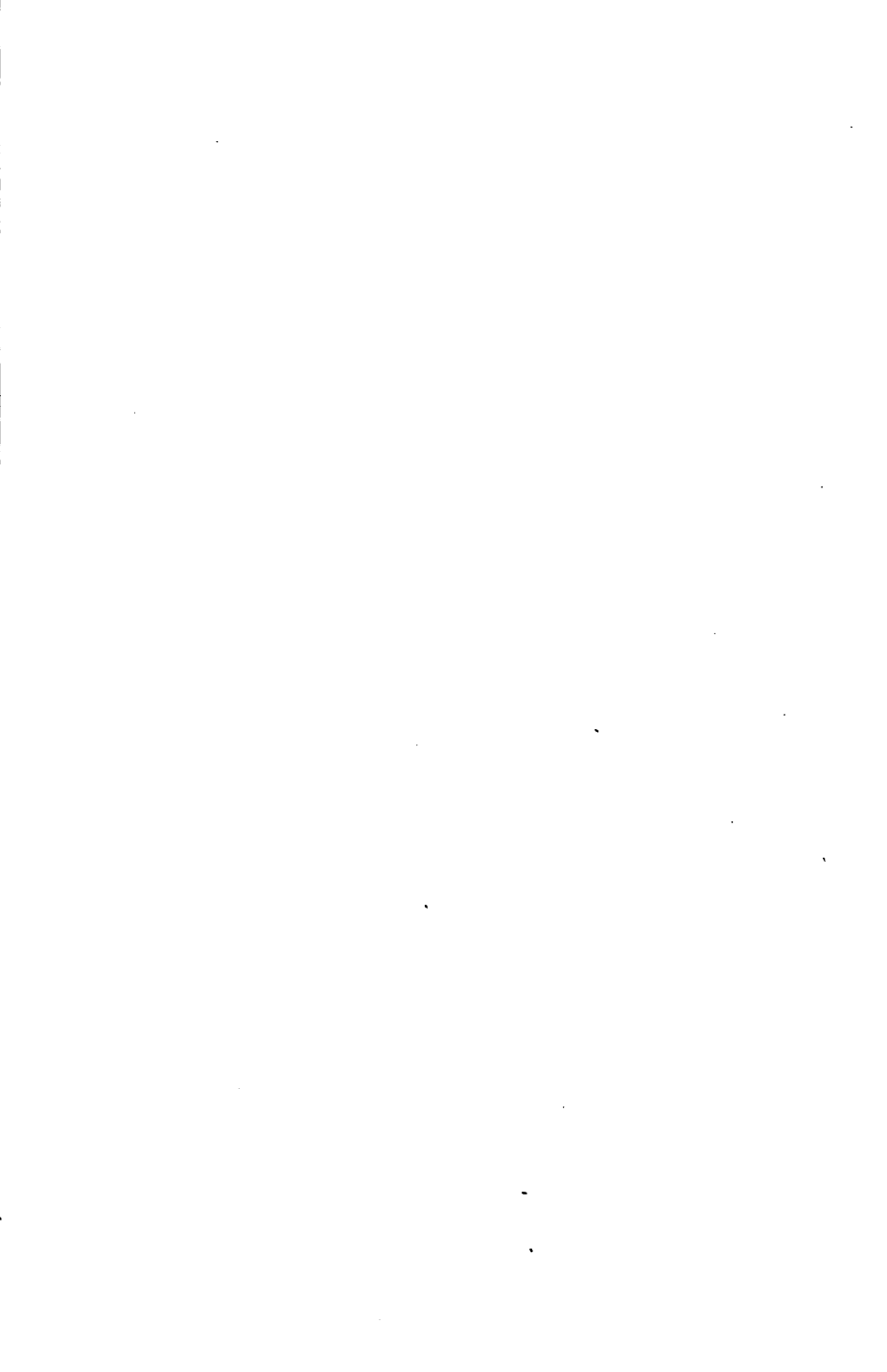
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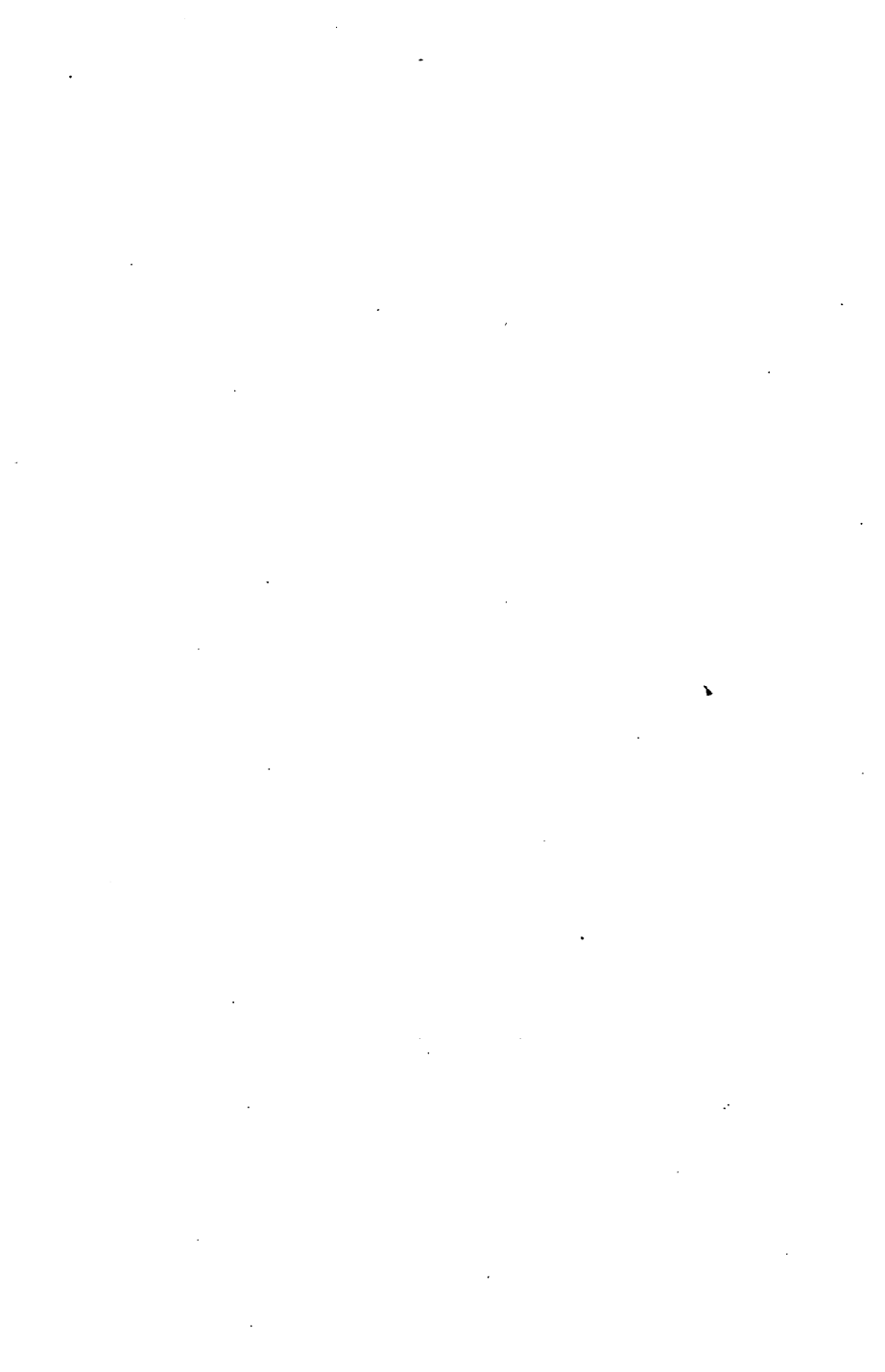
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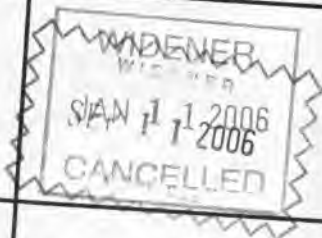




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